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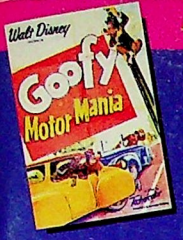

Volume 16
Number 6
September 1996

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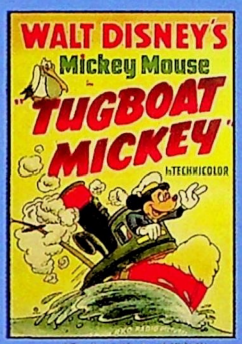

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"Fantasia" (1940)
Cel and production background

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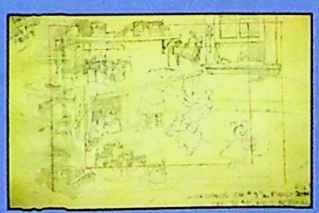

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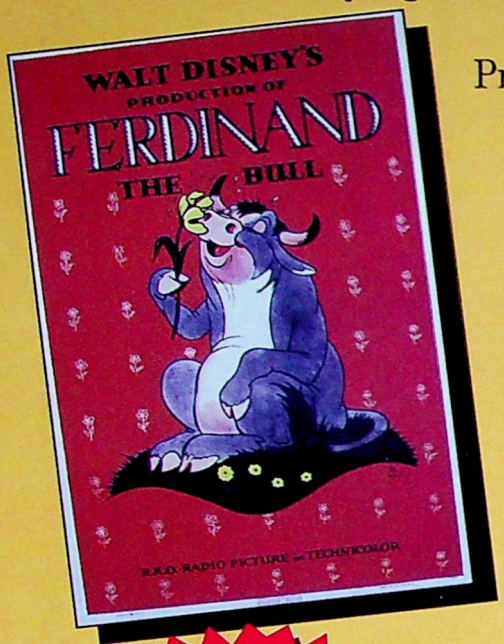

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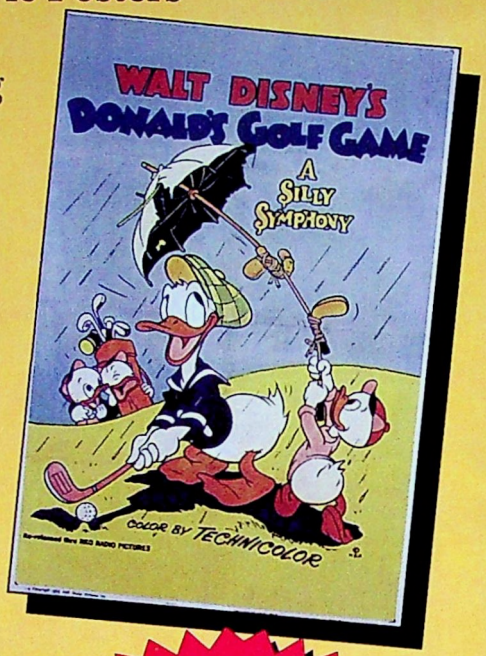

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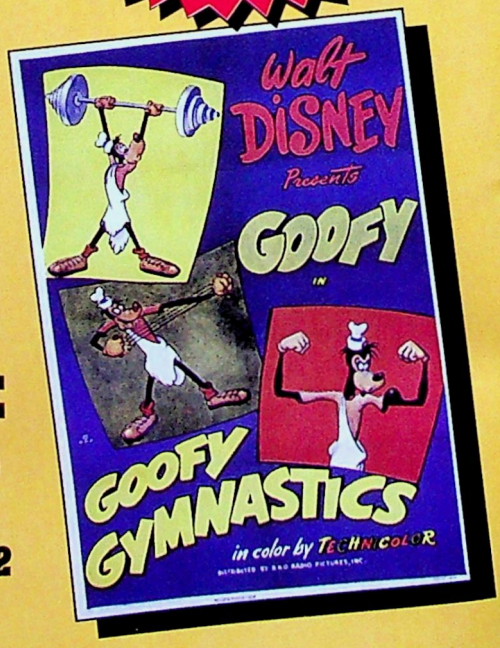

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On the Cover
Mickey Mouse ears reveal a line drawing from the classic Disney Silver Age film *Peter Pan*. The drawing, depicting the film's cast of characters, is from the collection of Mike and Jeanne Glad. See page 40 for more Silver Age artwork and Brian Walker's article about that Disney era of animation.

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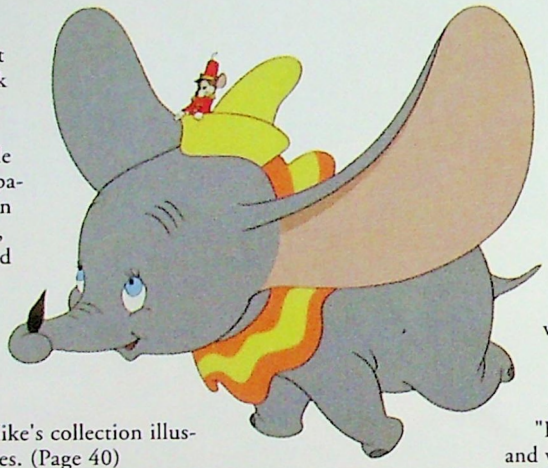
Celebrating Disneyana

Something For Every Fan

A celebration of Disneyana — the collectors, the artists and the collectibles — that's what this issue is all about. In putting together this *Collectors' Showcase*, we tried to put in something for every Disney collector. From vintage Disneyana collectibles to modern limited editions, from classic films to the most recent, from Disney's legendary animators to contemporary artists, we tried to include a little for every Disney fan's taste.

Classic Films from the '50s — Contributing writer Brian Walker examines Disney's "Silver Age" of animation, when films such as *Cinderella*, *Peter Pan*, *Alice in Wonderland*, *Lady and the Tramp* and *Sleeping Beauty* brought the studio back to its pre-war glory. To do the main article and an accompanying article on conceptual art, Brian consulted Mike Glad, a devoted animation art collector. In fact, some beautiful pieces from Mike's collection illustrate the articles. (Page 40)



Speaking of conceptual art, Mike Lyons, also a contributing writer, was able to interview John Canemaker and take an early look at his new book, *Before the Animation Begins: The Art and Lives of Disney Inspirational Sketch Artists*. The book examines these often overlooked artists whose work provides the initial inspiration for animated films. (Page 82)

Vintage Disneyana — Besides Walt Disney himself, merchandising genius Kay Kamen is probably the person most responsible for all of the wonderful collectibles we call vintage Disneyana. John Gilman and Robert Heide, experts in the Disneyana field, bring us a profile of this mystery man. (Page 18)

We also include articles about other vintage collectibles. Rod Flauhaus takes a look at movie posters from Disney shorts (page 24). We get a peek at some of the Disneyland postcards featured in Bruce Gordon's and David Mumford's book *Disneyland, The Nickel Tour* (page 80). Then, Joel Cohen lets us see a few of his magazine covers — dated from 1937 through today — featuring Disney themes (page 76).

A Legend of Yesterday, An Artist of Today — Two people well known to Disney collectors also appear within these pages. We look at the career of legendary animator and imagineer Marc Davis. He animated some of the most famous women in Disney features, including Maleficent, Sleeping Beauty and Cruella de Vil and, as an Imagineer, designed many of the amazing attractions at the theme parks. (Page 62)

Also, I had a delightful discussion with Brenda White, the artist who has a huge following among collectors for her very limited-edition chargers, vases and pull-toys. (Page 56)

Just for Fun — Just what are "Hidden Mickeys" and what's all the fuss about? Becky Hoff gives us an introduction to the world of "Hidden Mickeys" and discusses those sometimes controversial details — both real and imaginary — found in films and at the theme parks. (Page 34)

We also cover the auctions (at Christie's and Sotheby's) and have fun interviewing the Sotheby's vice president and auctioneer who conducts the auctions at Disneyana.

Finally, Walt Disney Art Classics (new name for the entity formed when Disney Art Editions and the Walt Disney Classics Collection merged) premieres some exciting collectibles within these pages. (Page 10)

See? Something for everyone.

Many of the people featured in this issue will be at Disneyana. If you're going, look for them there. And look for the *Collectors' Showcase* booth, we'd love to talk to you.

–Mistie Smailer, Editor

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New Disney Fine Art Sericels

Artwork Depicts Dumbo and Beauty and the Beast

Walt Disney Studios Animation Art releases two new fine art sericels for summer: *Flying High*, from Disney's charming film *Dumbo* (1941), and *Belle of the Ball*, from the Academy Award nominated animated feature *Beauty and the Beast* (1992). Each sericel is published in an edition size of 5,000 and has a framed retail price of $275. The framed sizes are about 18 by 21 inches.

Flying through the sky with Timothy Mouse serving as pilot, Dumbo's huge ears help him soar above his troubles in *Flying High*, a sericel recreation of Sequence 19.2, Scene 25. The animator of this scene, Don Towsley, worked only briefly at the Walt Disney Studios, also as an animator on *Pinocchio* (1939) and as animation supervisor on *Fantasia* (1940). To create this sericel artwork, a total of 17 different paint colors were meticulously screen-printed onto an acetate cel, one layer at a time.

Belle of the Ball, another sericel release for the summer, recreates Sequence 18, Scene 21 from *Beauty and the Beast*. The artwork features the fearsome Beast and the beautiful Belle as they discover their growing fondness for one another during a sweeping, romantic waltz. In order to create this sericel artwork, a total of 23 different paint colors were screen printed onto an acetate cel, one layer at a time.

In designing the Beast, animator Glen Keane used the features of several creatures, including a buffalo, gorilla, lion, boar, bear and wolf. Mark Henn, supervising animator for Belle, found the character a challenge because of her realism and emotion level.

"With a fantasy character like a mermaid, you can get away with a lot, but when your character is human...she has to be believable in order for the film to succeed," Henn says.

Walt Disney Studios Animation Art, published by Walt Disney Art Classics, is available at independently-owned Disney Preferred Galleries across the country, the Disney Store, the Walt Disney Gallery in Las Vegas, Nevada, and in Orange County, California, and at the Disney theme parks. ◆

Walt Disney Art Classics:

Disney's New Fine Art Division

Disney Consumer Products announces the formation of a new fine art division, Walt Disney Art Classics. The merger is the result of a merger between two existing Disney business units -- Disney Art Editions, publishers of Walt Disney Studios Art, and Disney Collectibles, creators of the Walt Disney Classics Collection.

"Walt Disney Art Classics represents Disney's platinum line of high-end collectibles and animation art based on our rich legacy of nearly 75 years of classic animated films," states Tom Park, the vice president of the newly formed Walt Disney Art Classics. Park was formerly the vice president and controller for Disney Consumer Products.

"Even the name 'Walt Disney Classics' captures the essence of this new division, producing and publishing high-quality collectibles and artwork based on the timeless films of the Walt Disney Studios," Parks says.

Walt Disney Art Classics comprise two respected product lines. Walt Disney Studios Animation Art makes and distributes limited-edition and one-of-a-kind original animation art based on images from Disney's famed animated films and television shows. The other line, Walt Disney Classics Collection, offers fine animation art sculptures also taken from memorable Disney moments.

The new division also assumes responsibility for presenting an annual auction of original, one-of-a-kind artwork from contemporary Disney animated films. Beginning with the sale of artwork from *Who Framed Roger Rabbit?* in 1989, Disney has collaborated with Sotheby's auction house to present artwork to collectors. The latest auction featured artwork from *Pocahontas*. The 1995 auction of artwork from *The Lion King* brought $2 million and set a record for the highest grossing animation art auction in history.

Through licensing agreements, Walt Disney Art Classics will reach out to some of the most popular names in the art and collectibles field to add their skills and talents to create unique interpretations of Disney icons.

Artwork and collectibles from Walt Disney Art Classics are available at the Disney Store, the Walt Disney Gallery and Disney theme parks worldwide. Collectors may also obtain the artwork through any Disney Preferred gallery or the collectibles at fine gift and collectible stores across the country.◆

New Film Spawns Portfolio Art

The Hunchback of Notre Dame

Walt Disney Art Classics announces new artwork celebrating the release of Disney's newest full-length animated film, *The Hunchback of Notre Dame*. The film, Disney's 34th animated feature, is the culmination of more than three years of intense work by a collaborative team of more than 600 animators, artists and technicians.

The art of Disney's *The Hunchback of Notre Dame*, captured in an impressive new portfolio of limited-edition Walt Disney Studios Animation Art, conveys the beauty, majesty and drama of the tale.

Quasimodo and Clopin, is a Xerographic-line, ink-enhanced, hand-painted, limited edition released in an edition size of 500. This piece depicts Clopin, King of the Gypsies, during the production number *Topsy Turvy* proclaims to the carousing Parisians that Quasimodo, the bell ringer of Notre Dame, has been crowned "King of Fools." The artwork recreates Sequence 6, Scene 120, from the film. Artists at the Walt Disney Studios in Burbank, California, used 22 ink and 34 paint colors to bring this festive movie moment to life. The background scene accompanying this artwork was created by using a digital file of the original hand-painted background. The flags appearing in this scene were originally animated.

© Walt Disney Co.

Gypsy Friends

Quasimodo and Clopin has a suggested retail price of $2,250. Its framed size is approximately 20 1/2 by 25 1/2 inches.

Gypsy Friends, a limited-edition sericel, highlights the spirited Esmeralda and her playful companion, Djali the goat, as they perform a lively dance. To created this sericel image, 32 colors were used, each individually screen-printed onto an acetate cel. Recreating Sequence 5, Scene 12 from the film, *Gypsy Friends* is created in an edition of 5,000. Its suggested retail price is $275. The framed size is about 21 by 18 inches.

© Walt Disney Co.

Quasimodo and Clopin.

Bell Tower Buddies is a charming limited-edition sericel depicting the camaraderie between the tormented Quasimodo and his imaginary friends, LaVerne and Hugo, two of the three gargoyles in the movie. (In early story development, the three gargoyles who are perched atop Notre Dame Cathedral were named Chaney (Lon), Langhton (Charles) and Quinn (Anthony), a sly reference to the actors who portrayed Quasimodo in the three most noted film versions of *The Hunchback of Notre Dame*.

To create *Bell Tower Buddies*, a total of 24 colors were used, individually screen-printed onto the acetate cel. With a framed size of about 17 5/8 by 20 5/8 inches, the suggested retail price is $275.

The Hunchback of Notre Dame, based on Victor Hugo's 1831 novel, made its world premiere June 19 in New Orleans' SuperDome before a crowd of more than 700,000.

The film was the first feature to be produced at Disney's new state-of-the-art animation studio in Burbank. While production progressed in Burbank, a team of 100 artists and animators at Disney's Paris-based animation studio contributed about ten minutes of animation to the overall effort, including the prologue and a portion of the climactic battle sequence.

The Walt Disney Studios Animation Art portfolio includes original animation production artwork, hand-painted limited editions, limited-edition sericels, maquettes (character models) and fine art serigraphs.◆

© Walt Disney Co.

Bell Tower Buddies

Captain Hook and Mr. Smee Join The Disney Masters Series

Famed Disney villain, Captain Hook, and his bumbling first-mate, Mr. Smee are the most recent inductees into the popular Disney Masters Series. Walt Disney Studios Animation Art, published by Walt Disney Art Classics, recently released *Hook & Smee* to pay tribute to legendary Disney animators Frank Thomas and Ollie Johnston and their favorite villainous duo, characters in Disney's 1953 classic *Peter Pan*.

The Disney Masters Series salutes Disney's legendary animators and their timeless Disney creations. The latest installment in the series, *Hook & Smee* presents the characters in the series' innovative format. The hand-inked, hand-painted images hold center stage on a cel and feature Captain Hook and Mr. Smee in a quintessential pose. Surrounding the cel, on its lithographic background, are reproductions of Thomas' and Johnston's actual clean-up drawings of the characters found in the Walt Disney Feature Animation Research Library. The drawings show the duo in various poses illustrating the many emotions, moods and attitudes of complex personalities.

Artists at the Walt Disney Studios' famed Ink and Paint Department used 14 ink and 22 paint colors applied by hand to create *Hook & Smee*. Like other releases in the Disney Masters Series, each piece is signed by the originating animators, in this case, Thomas and Johnston. Created in an edition size of 350, *Hook and Smee* has a suggested retail price of $2,850, framed.

© Walt Disney

Hook & Smee

Johnston and Thomas are two of the renowned "Nine Old Men" who worked directly with Walt Disney in creating most of the beloved animated features. Their animation careers at the studio spanned 43 years, from Disney's "golden age" to their retirement in 1978. Johnston and Thomas first met int he early '30s, when they were both students at Stanford University. Their friendship continued since that time.

After their retirement, they co-authored four books about Disney animation and art. *Disney Animation: Illusion of Life* (1981) is considered a textbook of the art of Disney animation. *Too Funny for Words* (1987) covers the art of the physical gage in animation. *Walt Disney's Bambi: The Story and the Film* (1990) is a record of the making of the classic feature and *The Disney Villain* (1994) is the decisive study of animated menace.

In 1989, Thomas and Johnston were officially designated "Disney Legends" along with fellow animators Marc Davis and Ward Kimball.

They were both previously honored with artwork from the Disney Masters Series in 1995 when their characters of *Bambi* (Thomas) and *Pinocchio* (Johnston) were featured in the premiere release of the series.◆

Villainous Portraits

Three of Disney's Most Wicked Villains Pose For Artwork

© Walt Disney Co

Villainous Portraits, a limited-edition sericel that salutes the infamy of three of Disney's nastiest villains, was recently released by Walt Disney Studios Animation Art, published by Walt Disney Art Classics. Celebrated in this triple portrait are Maleficent, (*Sleeping Beauty*, 1959), Cruella de Vil (*101 Dalmatians*, 1961) and the Wicked Queen (*Snow White and the Seven Dwarfs*, 1937).

The edition recreates character poses from actual scenes from the three films. Forty different paint colors were meticulously screen-printed onto an acetate cel, one color at a time, to produce the images. Created in an edition size of 5,000, Villainous Portraits has a retail price of $425, framed, and is about 15 3/4 by 29 3/4 inches in size.

Disney's legendary Marc Davis was the animator responsible for Cruella de Vil and Maleficent. The animator of the Wicked Queen in the scene featured was Robert Stokes, whose Disney work was limited to *Snow White and the Seven Dwarfs* and *Fantasia* (1940).◆

HAKE'S GUIDE TO CHARACTER TOY PREMIUMS

Updated Guide Now Available

After 30 years of research and two years of production, Hake's Americana announces the publication of *Hake's Guide to Character Toy Premiums*. Featuring hundreds of rarely seen premiums, more than 4,500 photos and accurate retail values, the guide covers premiums and related items for the most popular characters, shows, titles and personalities.

Premiums are the character products children from the past sent away for or received as give-aways when they purchased a product. Hake's new publication is a comprehensive guide of premiums that have appeared in comic books and comic strips, on radio and television, in the movies and pulps, on cereal boxes, through advertising and related to music.

Ted Hake, owner of Hake's American, is a noted expert on the subject. The book is expected to be out in October, priced at $24.95. For more information on special offers, call (717)848-1333, fax at (717)852-0344 or write Hake's Americana, P.O. Box 1444, York, PA 17405. ◆

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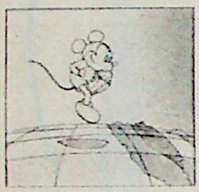
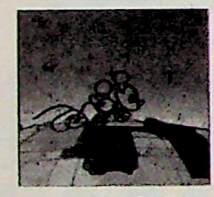
Globetrotting with Mickey

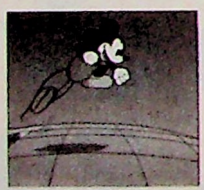
New Artwork Demonstrates the Animation Process

One of the newest releases from Walt Disney Art Classics is a unique five-aperture limited edition showing the animation process. At the same time, the artwork, *Globetrotting*, successfully conveys the whimsy and merriment of Mickey in one of the Disney icon's most beloved animated adventures, the classic short *Thru the Mirror* (1936).



Globetrotting, a hand-inked, hand-painted limited edition, demonstrates the animation process through its five-frame sequence that recreates Scene 58 of the short. It has been published in an edition size of 350 and has a framed retail price of $2,000. Its images are of Mickey, in miniature form, playfully running across the surface of an antique globe. Artists at Walt Disney Studios used five ink and nine paint colors to create the cels, while the background is a lithographic reproduction of the original background used in the film.





Thru the Mirror was originally released May 30, 1936. Unlike many Disney shorts and features, the film was never re-released to theaters.◆

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Mattel Introduces 1996 Disney Collector Dolls

Belle and Cruella Are Firsts in Series

Mattel brings Disney characters to collectors' lives with this year's launch of two series of Disney Collector Dolls. The Signature Series highlights the princesses, while the Great Villains Collection features the baddies we love to hate.

The Signature Series of collector-edition dolls celebrates the beauty of the most popular fashions worn by the Disney princesses. The first in the series, Signature Belle, from the film *Beauty and the Beast*, Belle wears her golden ballgown. As seen in the unforgettable scene in which she dances and falls in love with the Beast, Belle's details are authentic, from her off-the-shoulder neckline to the delicate filigree design on her fitted bodice and the rosettes with crystal rhinestones. She also wears long, shimmery, gold evening gloves and rhinestone earrings. Her storybook packaging recreates the ballroom scene. She will be available beginning November 1996.

The Great Villains Collection begins with the favorite Disney villain of all time, Cruella de Vil from *101 Dalmatians*. Recreated from the upcoming live action release, Cruella wears her "power in pinstripes" suit with all of the details collectors love, from her high-heel diva shoes to her angular hat with an attitude. Her accessories include a cigarette holder, sunglasses, muff and striking boa. Her packaging brings her office environment to life, with the steely colors and art deco styles from the film, and also features Dalmatian dogs. Cruella premieres in December.

Both dolls will be available at most doll and toys stores that carry collectibles.◆

Carl Barks Takes It All

Chicago-Comicon Awards Dominated by Ducks

In a complete upset of mutants and superheroes, Carl Barks' Duck Party swept eight comic book award categories out of 14 at the 14th Annual CBG Chicago-Comicon Award ceremony.

"Horsing Around with History," from *Uncle Scrooge Adventures* #33, won for favorite comic book story. This was the first story that Barks, now 95, has written since comic book retirement 25 years ago. The story competed with the re-written life of Scrooge as well as X-men, Astro City and The Wake.

In previous years, the duck comics did not receive a single nomination or vote. According to Bill Grandey and Kathy Morby at Duck Party Headquarters, the superheroes and mutant monsters were caught sleeping as their party organized a "get out the vote" campaign.

The crown was enthusiastic as the Rev. Ed Bergen accepted the first award in Carl Barks' behalf. When the second award was presented to Bergen, the regular contingent of the usual super-hero winners audibly moaned. Something unusual was happening. From the ducks' third award on, however, the crowd went wild.◆

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Cinderella's Fairy Godmother

Classics' Special Event Sculpture is from Cinderella

Leprechauns are good for just one pot of gold. Genies only grant three wishes, but Fairy Godmothers are forever. The Walt Disney Classics Collection honors the longevity of one of Disney's most beloved characters, the Fairy Godmother from *Cinderella*, as the line's 1996 Special Event Sculpture.

Named for the phrase she sings while working her magic, *Bibbidi, Bobbidi, Boo* is available only at special one-day events held at selected retail locations nationwide from July through December. The suggested retail price is $125.

Cinderella scenes have been a perennial favorite with Walt Disney Classics Collection fans. The sold-out limited edition *A Lovely Dress for Cinderella* continues to be one of the industry's most coveted collectibles. *Bibbidi, Bobbidi, Boo* perfectly complements the 11 Cinderella pieces previously released.

Authorized Walt Disney Classic Collection Dealers can be found by calling (800) WDCLSIX (932-5749).◆

Sculptures Star Hyacinth Hippo and Ben Ali Gator

Comedy and ballet rarely mix – except when Disney gets involved.

The Walt Disney Classics Collection continues its release of animation art sculptures from the 1940 classic *Fantasia* by introducing Hyacinth Hippo and Ben Ali Gator, the featured stars of the film's "Dance of the Hours" sequence.

The popular *pas de deux* has long been a favorite of Fantasia fans and is sure to become a timeless addition to personal Disney collections across the country. Suggested retail prices for the voluptuous ballerina and her lean leading man are $195 and $185, respectively.

© Walt Disney Co.

Walt Disney Classics Collection's new Dance of the Hours scene, taken from Fantasia, with Hyacinth Hippo and Ben Ali Gator.

In the new "Dance of the Hours" scene, Hyacinth is captured lying on her bowing chaise lounge, eyes closed in a blissful beauty sleep. Ben Ali Gator is posed clutching at his heart and wringing his scaly skin in romantic desperation.

Sculpting Hyacinth and her adoring suitor proved especially amusing to the sculptor, Chris Peterson.

"It was fun figuring out how to communicate the illusion of Hyacinth's weight without making a sculpt that would literally weight a ton," Peterson says. "So the chaise lounge sags in the middle and its legs look as if they are bending. A lot of a character's personality is conveyed in the eyes, but Hyacinth's eyes are closed. So I had to do more with her body language, her mouth and smile and even her eyebrows to communicate her dreamy state of mind."

"The Dance of the Hours" scene is the Walt Disney Classics Collection's fourth release from *Fantasia*. The other releases include two scenes honored with retirement in 1995. The Sorcerer's Apprentice scene was retired early last year and featured Mickey Mouse in his wizard-like garb (*Mischievous Apprentice*), accompanied by bucket-carrying brooms (*Bucket Brigade*).

Also retired was the "Pastoral" scene featuring *Beauty in Bloom* and *Romantic Reflections*, the blue and pink centaurettes, and the cupids entitled *Love's Little Helpers*. The adorable *Mushroom Dancers*, depicted during Tchaikovsky's *Nutcracker Suite*, remain available at classics dealers today. For information on authorized Walt Disney Classics Collection dealers, call (800) WDCLSIX.◆

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2. An Embarrassment of Riches ($3,200.00)

3. Till Death Do Us Part ($1,600.00)

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5. In Uncle Walt's Collectory ($2,400.00)

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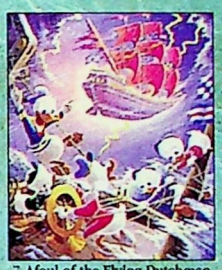

7. Afoul of the Flying Dutchman ($2,400.00)

8. Dam Disaster at Money Lake ($1,400.00)

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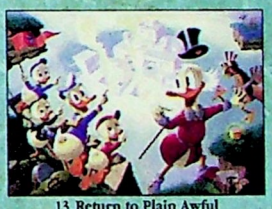

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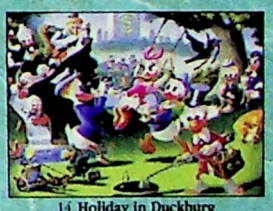
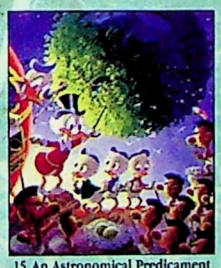


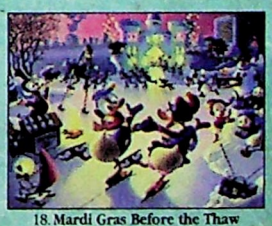
14. Holiday in Duckburg ($1,300.00)



15. An Astronomical Predicament ($900.00)

16. Snow Fun ($1,000.00)

17. The Stone That Turns All Metals Gold ($1,100.00)



18. Mardi Gras Before the Thaw ($1,100.00)

19. Halloween in Duckburg ($1,100.00)

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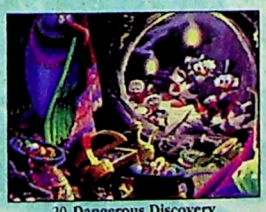

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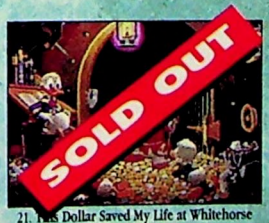

21. [illegible] Dollar Saved My Life at Whitehorse ($1,400.00)

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THE LITHOGRAPHS ARE SHOWN IN RESPECTIVE CHRONOLOGICAL ORDER OF RELEASE.

The King of Character Merchandise

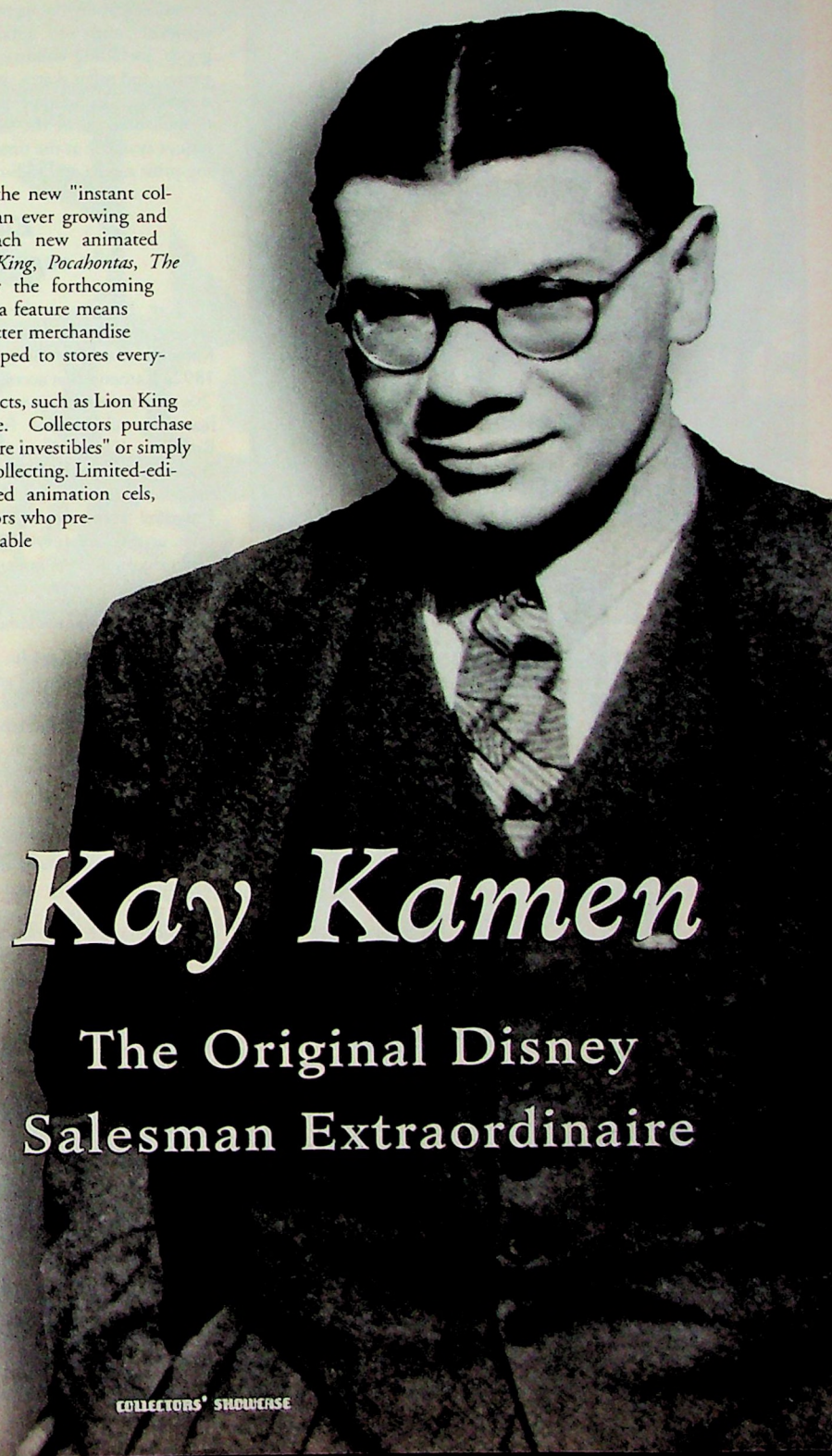
By Robert Heide and John Gilman

Photos by John Gilman
featuring items from the collection of this article's authors
All images © Disney

Editor's Note: Walt Disney, the genius behind everything associated with Disney today, is a recognized legend. Among Disneyana collectors, however, another man, a salesman of legendary proportions, is credited with making thousands of Disney-themed products available to the public. "Kay" Kamen was responsible for marketing what we now call vintage Disneyana when those products were first produced. Not only did Kamen indirectly bring about this popular collecting field, but he blazed a trail that the Disney merchandise and marketing people of today continue to follow.

Kay Kamen

The Original Disney Salesman Extraordinaire



The collecting of Disneyana in the new "instant collectibles" market continues at an ever growing and rapid pace, heightened by each new animated Disney film. Be it *The Lion King*, *Pocahontas*, *The Hunchback of Notre Dame* or the forthcoming *Hercules* and *Tarzan*, release of a feature means that stupendous amounts of tie-in character merchandise from dozens of manufacturers are shipped to stores everywhere.

Consumers buy and use home products, such as Lion King Band-Aids, crayon sets or toothpaste. Collectors purchase these same "everyday" objects as "future investibles" or simply for the sheer fun and enjoyment of collecting. Limited-edition artworks, such as the prepared animation cels, appeal to more sophisticated collectors who prefer authenticated items over the variable mass-produced products.

In the world of Disneyana, however, it is still those standard "golden age" Mickey, Minnie, Pluto, Horace, Clarabelle and Goofy items — not the new merchandise — that is of most interest to the serious collector.

Although Walter Elias Disney was at the helm of everything concerning the art of animated film during the vintage years, the man behind the proliferation of Disney merchandise during that era, from 1933 to 1949, was primarily a salesman named Herman "Kay" Kamen.

In 1932, Kamen was personally selected by Walt Disney to become the sole and exclusive representative of the character merchandising division of Walt Disney Enterprises. Walt Disney and his brother Roy had heard of this super-salesman because of Kamen's national

Kay Kamen with *Our Gang* child actors in 1931.

reputation. Kamen had a remarkable ability to aggressively promote and sell retail dry goods, including children's toys, games, and roller skates, as well as necessities. To market products, Kamen used all of the sales techniques available at the time, including print media and radio.

Earning his reputation

Kay Kamen, as he was best known, was born Herman Samuel Kamen in Baltimore on January 27, 1892. Kamen's first accounts in the '20s were manufacturers of products featuring characters from Hal Roach's *Our Gang*. Farina, Buckwheat, Pete the Pit Bull and all the other gang kids could be seen on playroom furniture sets, on dishware, as toys, in storybooks, in Big Little Books and on back-to-school pencil boxes. Products even included Spanky Candy and Our Gang Chewing Gum.

Originally in Omaha and later in Kansas City, Kamen's advertising and public relations/promotions company, in partnership with Streeter Blair, went on to develop a huge, overall sales campaign for retail stores nationwide.

The partners' venture, called "The Boys Outfitter" used an extremely effective sales technique involving the retailer and the consumer alike. In a national campaign, a comic character named Tim, who represented the all-American boy, and his sidekick dog, Pup, helped sell knickers, suspenders, caps, sweaters, shirts, socks, jackets, shoes and other haberdashery items.

Color litho, gum-backed paper seal for clothing, © Walt Disney Enterprises, Kay Kamen Inc., sole representative, circa 1935

During the promotion, kids could sign up and get an Official Tim's Handbook, which included secret codes and moral code pointers for "good boys and pie-eaters," with instructions on how boys could establish pie-eaters clubs in their own neighborhoods.

The clubs also involved Mom, who baked the pies and who also went shopping with her son for his fall, winter, spring and summer outfits — after receiving reminders in the mail from "The Boys Outfitter," of course. All of this activity was developed and masterminded by Kay Kamen, who never let a sales opportunity pass him by.

A Big Beginning At Disney

The "Tim campaign" ceased when Kamen contracted exclusively with Walt Disney Enterprises. Disney and Kamen drew up an unusual contract in 1933, in what was regarded as the worst year of the Great Depression. The deal provided that, up to $100,000 in profit, 60 percent went to Disney, with Kamen receiving 40 percent. After $100,000, the split was 50/50.

One of the first things Kamen executed after signing the original contract with Disney in 1933 was to cancel the George Borgfeldt Corporation's exclusive licensing agreement to produce and distribute Disney character merchandise. He also replaced Disney's British

Continued on pg 22

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Continued from pg 20

licensing representative with his nephew George Kamen, who headed the British and foreign offices of Kay Kamen Ltd. Both Levy and the Borgfeldt Corporation continued to produce selectively as Disney licensees. Kay Kamen Ltd. forged ahead with new, higher standards of artwork and design applied to Disney licensed products.

Kamen's modest headquarters in New York, at 729 Seventh Avenue, were soon exchanged for posh, art deco-style office suites at 1270 Sixth Avenue in Rockefeller Center. In Chicago, Kamen was at 1171 Merchandise Mart, while the West Coast offices were in the Disney Studios, at 2719 Hyperion Boulevard in Hollywood.

The Kamen organization included network sales offices to assist licensed manufacturers and distributors. The company had a special department for retail store exploitation and a production department to handle art, advertising, packaging and promotion. The arms of the Kamen-Disney partnership soon extended to Paris, Milan, Lisbon, Toronto and as far away as Australia and South America.

The financial arrangement struck between Disney and Kamen (cohorts called them the "Dime-Store Kids") turned Kamen into a millionaire and allowed him a private rail car for cross-country business forays.

Continued on pg 28

A previously unpublished photo of Walt Disney (left) by the pool also pictures in the chair wearing a French beret, Kay Kamen. Roy Disney is at the right.

Pinback button issued for bread campaign

Kay Kamen's vice-president's personal note paper, manufactured by the Leo Hart Company, Rochester, New York, 1934

Left: Magazine advertisement for Three Little Pigs/Big Bad Wolf cut-outs on Post Toasties Cornflakes

Below: Wartime "Keep 'em Flying" Mickey Mouse ink blotter for Sunoco Oil

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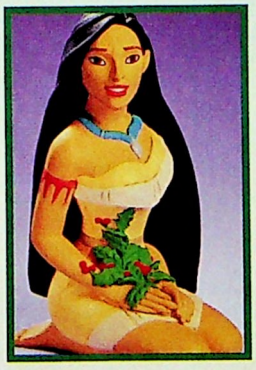

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DISNEY'S HIDDEN GEMS

POST-WORLD WAR II CARTOON POSTERS

Originally part of the film *Melody Time* (1948), Disney released *Pecos Bill* by itself in the mid '50s. Pictured is a one-sheet.

Collecting cartoon posters, a pastime enjoyed by fans of animation art, is increasingly popular. Perhaps the most desirable of all cartoon posters among collectors are those from the Disney studios. The popularity resulted in skyrocketing prices for many posters, which may mislead potential collectors into thinking that all animation posters are out of reach.

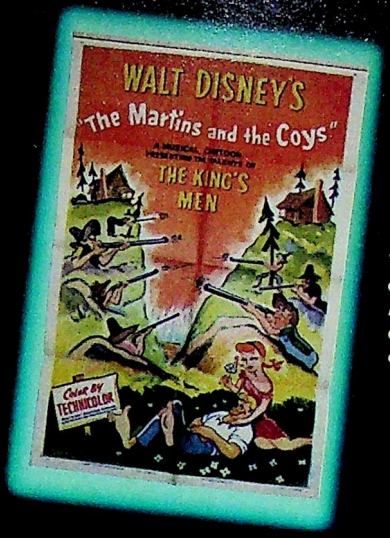
Hidden gems do exist, however.

Continued on pg 26

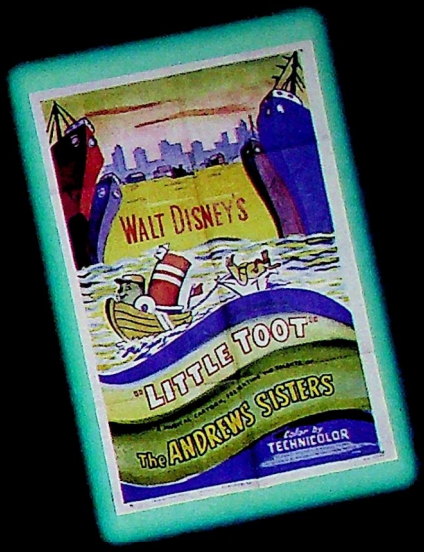
BY ROD FLAUHAUS

All posters from the collection of Rod and Lynette Flauhaus

All images © Walt Disney Productions



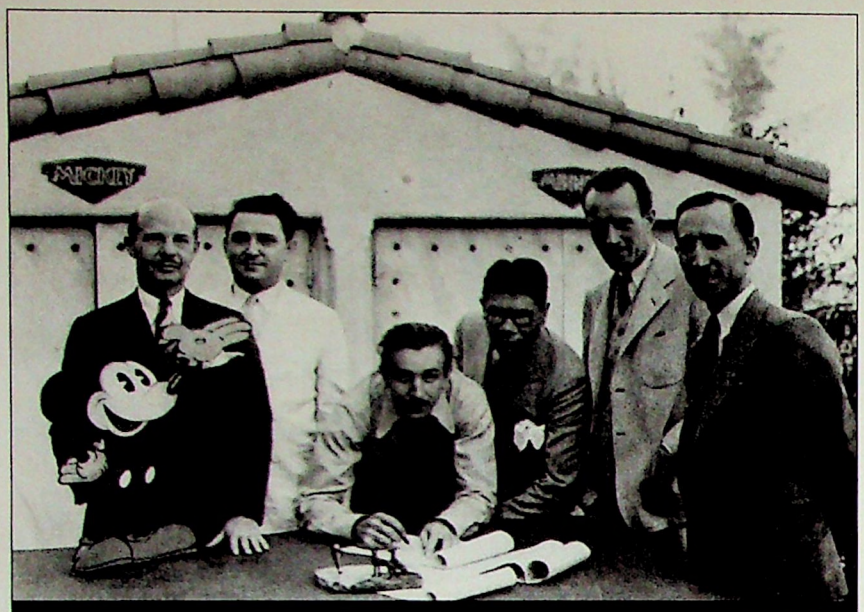
The Martins and the Coys , a segment from *Make Mine Music* (1946), was re-released and is pictured in this one-sheet poster. (left)



A one-sheet from *Little Toot*, a segment from *Make Mine Music* that was re-released individually. (right)

Lambert the Sheepish Lion (1952) is promoted in this poster featuring classic '50s-style illustrations. (left)

Also a segment from *Make Mine Music*, *Two for the Record* is advertised for its individual re-release in this one-sheet. (below)



Walt Disney, in the center with pen in hand, signs an exclusive contract with Kay Kamen, in glasses leaning over his shoulder. Roy Disney is at the far right. Others are unidentified.

Grumpy and Dopey.

The Silly Symphony characters favored by merchandisers and seen on various products of this era included Elmer the Elephant, Ferdinand the Bull, Funny Little Bunnies, Toby Tortoise and more.

In the 1940s, Disney merchandise featured Pinocchio, the *Fantasia* parade of characters, Dumbo, Bambi, Bongo, Jose Carioca, Panchito the Bantam Chicken and Brer Rabbit.

Kamen produced his first catalog of Disney merchandise in 1934. Seven other catalogs were issued in 1935, 1936-37, 1938-39, 1940-41, 1947-48 and 1949-50. When copies of these can be found, they are valuable source books for Disneyana collectors. In fact, scholars and collectors of Disney merchandise from the 1930s and '40s have copied some of these catalogs to use in their research.

Wartime US Naval Reserve aviation insignia featuring Donald Duck on a Pepsi Cola matchbook

Continued from pg 22

For Disney, licensing profits soon exceeded the income from the Silly Symphony and Mickey Mouse cartoons. Walt Disney's share of the profits were fed back into the making of animated shorts, which became more artful, winning Disney and Mickey further accolades and fans throughout the world.

Selling Mickey and His Pals

All the practical sales experience Kamen acquired with Tim and Our Gang paid off when he set to selling Mickey Mouse and his original barnyard pals — Minnie, Pluto, Horace, Clarabelle and Goofy.

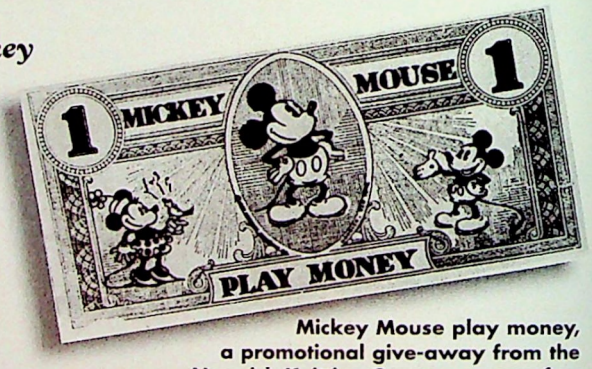
Kamen, labeled "The King of Character Merchandise" by the toy industry, fiercely promoted the Mickey Mouse image in 1933 through 1934.

Specific sales campaigns he then developed in the late 1930s centered on Donald Duck, the Big Bad Wolf and the Three Little Pigs, all of whom competed with Mickey for cartoon stardom during the Depression.

In the late '30s, vast character merchandise campaigns were also initiated in advance of the release of *Snow White and the Seven Dwarfs* to sell products featuring Snow White, Doc, Bashful, Sneezy, Happy, Sleepy,

Famous Kamen Deals

One of the most lucrative business deals Kamen made was with the Ingersoll-Waterbury Clock Company of Waterbury, Connecticut. This company was the first to put Mickey Mouse on a watch and clocks, which were introduced and featured at the Chicago "Century of Progress" 1933 World's Fair. These watches and clocks are among the most sought-after Disney collectibles.



Mickey Mouse play money, a promotional give-away from the Norwich Knitting Company, manufacturer of knitted and woven garments featuring Mickey Mouse, 1934

Another famous contract, with the toy train manufacturer Lionel Corporation of Irvington, New Jersey, produced the famous Mickey Mouse wind-up handcar.

It sold for $1 during the Christmas selling season in 1934.

Continued on pg 30

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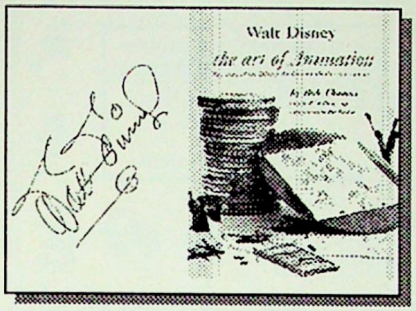
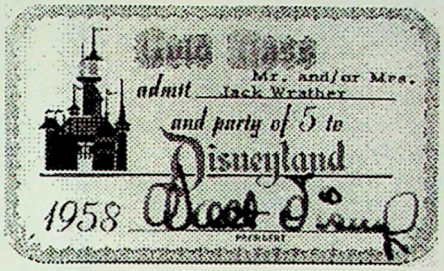


Above: WALT DISNEY: THE ART OF ANIMATION 1958 Book Autographed by Walt Disney. $1775



Above: Rare Disneyland Gold Pass Signed by Walt Disney and made out to the President of the Disneyland Hotel. Mint Condition. $3500

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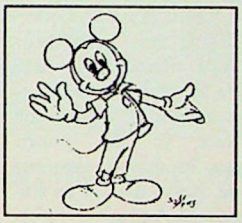
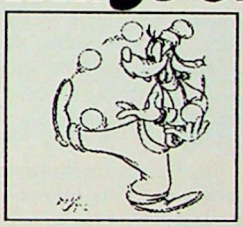
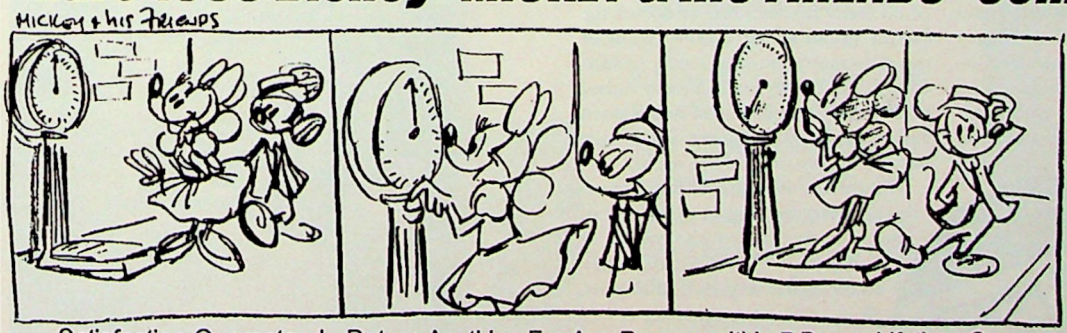
Right: The original drawings that were used to illustrate the Book **"MICKEY'S DRAWING CLASS."** Each is signed by the artist. Prices start at $125 each. Shown here, $175 ea. All four drawings $550.





Rare 1958 Disney "MICKEY & HIS FRIENDS" Comic Strips



Left: Original Pencil Roughs by Late Disney Artist Milt Banta for the 1957-58 daily comics distributed by King Features. Each Original is over 15" long. $150-$225 ea. This example, $225.

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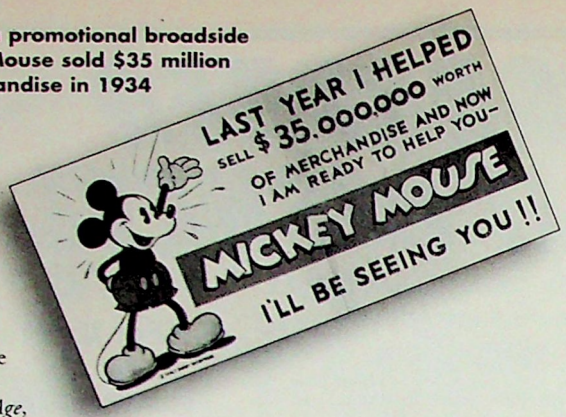


This Kay Kamen promotional broadside claims Mickey Mouse sold $35 million worth of merchandise in 1934

Continued from pg 28

Both the Ingersoll and Lionel companies were saved from bankruptcy in the Depression by these Disney products.

Advertising Age, the trade magazine for the ad business, heralded Kamen's bread and dairy product promotional campaigns for reviving the toy industry. Mickey Mouse was the first to sell loaves of various packaged breads. He was soon followed by characters from feature films *Snow White and the Seven Dwarfs* and *Pinocchio* and by Donald Duck, who would also sell Florida orange and grapefruit juices.

The War Years

Patriotism on the home front during the years of World War II meant the consumer industry had yield to win-the-war munitions production. Kamen, however, always kept busy with those licensees who had something they could produce and sell in a wartime economy.

Kamen also helped to develop and promote the use of Disney character insignia for various branches of the armed services and as airplane nose art. In addition to Mickey Mouse, Donald Duck, *Fantasia* characters and other standards from the Disney menagerie — many new characters — never before seen — marched in to find a place in the war effort. These included insects (the Seabees), dogs and other variations of Disney comic images.

Like Disney, Kamen also kept a sharp focus on the south-of-the-border "good neighbor policy" during the war.

The Kamen Era Ends in Tragedy

Unfortunately, the last great merchandise campaign Kamen instituted was for *Cinderella*, released in 1950.

Ruth Ivener, vice-president of Kay Kamen Ltd., received Kamen's last letter in the New York office. Postmarked October 26, 1949, and mailed from Paris, it contained a flurry of business details and jokes about Kamen's fear of flying, but was upbeat and, generally, looking forward to the future. Tragically, at age 56, Kay Kamen and his beloved wife, Katie, died in an Air-France crash over the Azores.

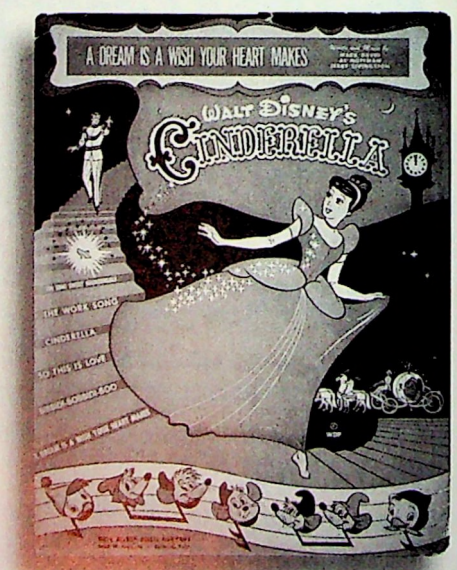
The fabulous Kay Kamen era (1933-49) in Disney merchandising could easily be described as one of the success stories of the century. Most of the early merchandise so avidly collected today as Disneyana is directly linked to the vision and genius of Kay Kamen and, of course, Walt Disney. The Disney name is known around the world.

In a sense, the name of Kay Kamen should never be forgotten because of his contribution to the world of Disneyana. The Kamen-Disney liaison is the very stuff of dreams. ◆

Robert Heide and John Gilman are the co-authors of ten books on American popular culture including Disneyana — Classic Collectibles 1928-58, published by Hyperion, New York. This book is available in book stores everywhere.

A cardboard lithographed poster for Kay Kamen Ltd., New York, shows the Disney cartoon characters available to merchandisers for licensing in the post-War years

Die-cut cardboard "Official Dealer" store advertising sign featuring Donald Duck promoting Icy-Frost Twin Popsicles



Sheet music from *A Dream is a Wish Your Heart Makes*, Walt Disney Music Company, Burbank, California, © 1948

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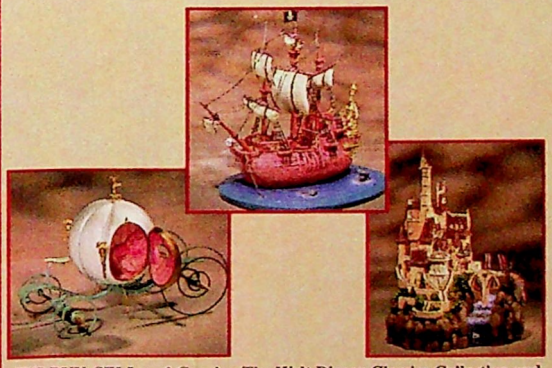

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All That Is Hidden Is Not Gold (Or Told)

Jessica Rabbit with no underwear!

"Sex" written in a dust cloud in *The Lion King*!

And on the video cover of *The Little Mermaid*... well!

© Walt Disney Co.

This is the 'infamous' Little Mermaid video tape cover.

HIDDEN MICKEYS

The examples mentioned to the left and many other delightful additions to the already fabulous Disney animation movies are the in-jokes of the artists and animators, sometimes known as...

Finding them can become an obsession.

By Becky Hoff

To begin with, two types of Hidden Mickeys exist.

The first is a product of the Disney theme park Imagineers, those masters of detail and fun. These Hidden Mickeys are everywhere in the various lands of Disney and are usually in the form of the three circles that form a silhouette of Mickey's head. You can find them almost everywhere -- in the street signs, on the sewer covers, in the shapes of rocks and tiles.

This type also appears in the form of the full body shape of Mickey. For instance, in The Great Movie Ride at Walt Disney World, Mickey and Donald Duck are in the hieroglyphics of the *Raiders of the Lost Ark* scene.

Mickey's hands and feet also show up in the darndest places — too numerous to mention here. (However, if you have access to the Internet, you can search the World Wide Web for Hidden Mickeys. You'll find lots of lists, and people are constantly updating them.)

Continued on pg36

Continued from pg 35

The other Hidden Mickeys — and these are the focus of this article — are the ones found in the Disney animated movies. "Hidden Mickey" has become a rather generic term, referring both to the actual Mickeys in unusual places in these films and to the other in-jokes and references that are in these films, including some things that only appear in one or two frames. Many of these are the personal touches of very hard-working animators and artists and are unappreciated by most of us unless we obsessively go through a laser disc format of a movie frame by frame.

The most famous example of this is in *Who Framed Roger Rabbit?* Jessica Rabbit flies through the air when Benny the Cab crashes. In the process, Jessica's skirt flies up and you see her underwear. Well, in two frames, there is no underwear.

"Holy Cow! Stop the presses! Let's get this on the national news!"

The best part of the whole furor created when this news broke was the revival of interest in a terrific movie — all for two frames that each lasted 1/24 of a second.

Another great Hidden Mickey in this movie was Michael Eisner's phone number written in wall graffiti. (Sorry, his number has since been changed.)

In *The Little Mermaid*, Mickey and Goofy were actually in the audience, awaiting the appearance of Ariel. You can get a pretty good view of them just as King Triton arrives in his porpoise chariot. They also showed up on No. 2 of the 1991 Pro Set collectors cards for *The Little Mermaid*.

Many people know about the controversy over some artwork used for a poster and for the cover of *The Little Mermaid* video. As a famous Austrian would say with disdain: sometimes a spire is just a spire.

Another great news clip told of some people seeing the word "sex" in a scene of *The Lion King*. In this scene, Simba collapses on a cliff after talking to Timon and Pumbaa about stars. The dust that flies off the cliff supposedly has the letters "s-e-x" in it. It's marvelous — the things you can see in clouds if you stare at them long enough.

Beauty and the Beast has its share of secrets too. In one frame of the CAV laser disc, the Beast has a heart and arrow on his backside. There is supposed to be an actual Mickey Mouse somewhere in this film, but I haven't found it yet.

For those without laser disc access, pay attention to the crossroads sign that Maurice sees just before getting to the Beast's castle for the first time. The sign that points towards the dark, forbidding side reads "Valencia", while the sign that points back to the bright and cheery area reads "Anaheim" (lots of Hidden Mickeys there).

The Reluctant Dragon has some great Hidden Mickeys as part of the title character's own design -- the marks on his knees and elbows in the shape of Mickey's head and ears. This design was even incorporated in the recent limited-edition sculpture from the Walt Disney Classics Collection of The Reluctant Dragon and his young friend.

Aladdin is chock full of insider jokes and references, most of which are visible in the scenes, but are so quick they are easy to miss. One less noticeable one has the directors, John Musker and Ron Clements animated as spectators in the *One Jump Ahead* sequence.

This is not an unusual circumstance. Many other animated features and shorts have been known for having the film makers incorporated into the characters. For example, Walt Disney himself was animated as the matador in *Ferdinand the Bull* and other animators became the picadors.

Aladdin contains lot of references to other Disney films, most of which were noticed and appreciated by the audience. Sebastian, from *The Little Mermaid*, appears when the Genie is pulling things from a recipe book getting ready to grant Aladdin's first wish. The Genie's head turned into Pinocchio's while talking to Aladdin at the oasis, and the Genie refers to Dumbo in his incantation to turn Abu into an elephant (watch the shadows from his hand gestures during this scene). Even the Beast appears, in the form of a figurine, in a stack of toys that the Sultan has piled up.

During the scene *A Whole New World*, Aladdin and Jasmine see a lot of interesting things, including some that really belonged in another world, such as the gazebo from the pastoral sequence of *Fantasia*, and a constellation in the shape of the Disney signature.

If you've been to the animation tour at the MGM section of Walt Disney World, you will recognize the outfit the Genie is wearing as he gets ready to leave at the end of the film as the one Robin Williams wears in the film introducing the tour.

In some examples, viewers are excruciatingly obsessive in their attention to details — details which may or may not be readily confirmed by others. For instance, some people have observed that in the scene of *One Jump Ahead*, when Aladdin slides down a laundry-filled rope, the woman who slams shut the shutters appears to say something you wouldn't expect in a Disney film. You'll have to do your own lip-reading here.

Also, just as some people seem to hear secret messages on records (Who are these people who play them backwards?), others similarly inclined seem to have heard Aladdin say, "Good teenagers take off your clothes" when he is at the balcony trying to fend off Raja while wooing Jasmine. The soundtrack is a bit muted at this point, so it is difficult to understand what he is really supposed to be saying.

Aladdin wasn't the first movie feature cross-over, cameo characters. In *Oliver and Company*, Pongo, from *101 Dalmatians* , is shown taking a walk with his master during the *Why Should I Worry* sequence. Then, in 101 Dalmatians, the dogs that look strangely familiar in the pet shop window are indeed some of the dogs from *Lady and the Tramp*.

A mystery in *Lady and the Tramp* has to do with the initials inside the heart that was pressed in wet cement. The story is that they were two lovers at the Disney Studios at the time, but no one remembers who they were. J.M. and E.B., you know who you are, so please come forward!

As you can tell, many of these Hidden Mickeys are not something that the average Disney movie fan knows about. So many of them are discernible only in a frame-by-frame review of a laser disc, and that is not how most of us get our enjoyment out of Disney films.

The more overt jokes and references are generally picked up through repeated normal viewing of the movies. They continually emphasize the reason these films are viewed as classics. They are oriented toward the humor, tastes and comprehension of adults. It's just lucky that kids like them too.

The Hidden Mickeys add a dimension normally not available in the average film. For the hard-core Disney fan, they are a piquant addition, a fund of trivia and a little insight into the minds of the creators of these masterpieces. For the animators, they are a release of the humor that washes through them — that creative need that is only partially fulfilled when they work under the stringent Disney requirements.

Hidden Mickeys are so numerous, I couldn't list them all here if I knew them. You're welcome to try to find some on your own. Last year, I was talking with one of the animators for *Pocahontas*. He mentioned that they had lots of fun with Chief Powhattan's cape. Time to get a new laser disc! ◆

Becky Hoff is a frequent contributor to Collectors' Showcase. *Hidden Mickeys are a favorite topic of hers. Becky, one of the experts we call on regularly, is the owner of Sunday Funnies, a Seattle-based gallery/shop featuring all sorts of animation art, character collectibles and other purely fun items.*

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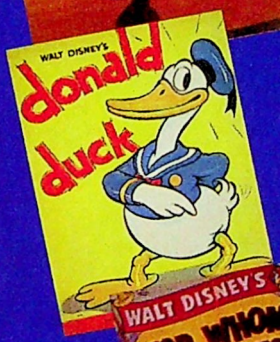

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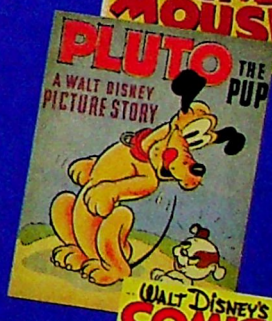

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Steve Applebaum and Bill Hughes

Disney's Silver Age

The Feature Films of the Fifties

BY BRIAN WALKER

ALL ARTWORK FROM THE COLLECTION OF MIKE AND JEANNE GLAD
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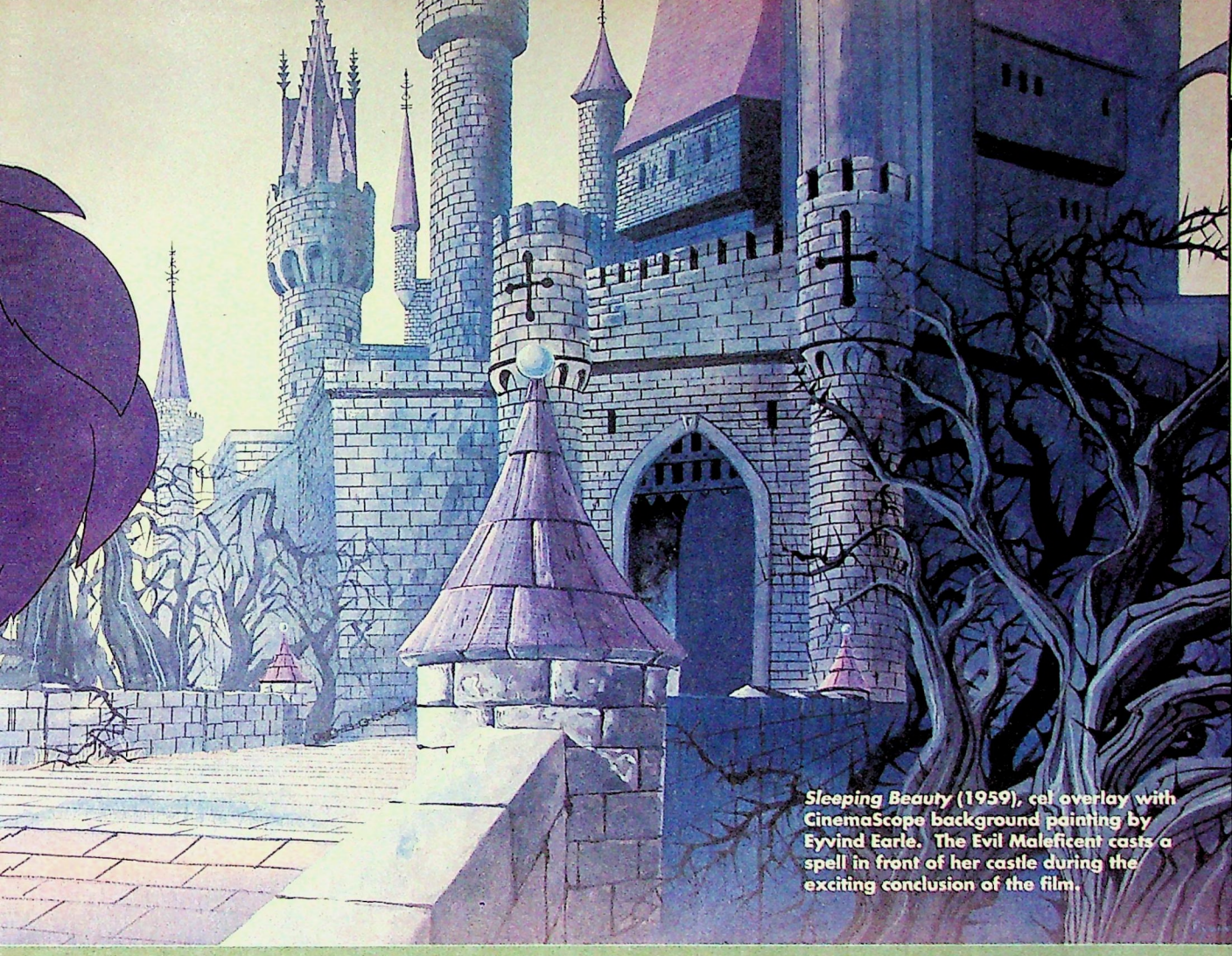

***Sleeping Beauty* (1959), cel overlay with CinemaScope background painting by Eyvind Earle. The Evil Maleficent casts a spell in front of her castle during the exciting conclusion of the film.**

The Walt Disney Studio defined and refined the art of animation during the 1930s. The nine years between their first sound cartoon, Steamboat Willie, in 1937, was a time of astounding progress. The studio's first five animated features, Snow White (1937), Pinocchio (1940), Fantasia (1940), Dumbo (1941) and Bambi (1942) are universally acclaimed as the ultimate achievements of "Disney's Golden Age."

During the 1950s, with the release of Cinderella (1950), Alice in Wonderland (1951), Peter Pan (1953), Lady and the Tramp (1955) and Sleeping Beauty (1959) the studio recaptured some of the creative spirit and popular success of their "golden age." This period is often referred to as "Disney's Silver Age."

The "golden age" of Disney animation came to an end in 1941. On May 29 of that year, approximately one-third of the studio's staff went out on strike. Then, on December 7, the Japanese attacked Pearl Harbor. The strike destroyed the unity of purpose that had existed at the studio during the 1930s; the war closed down lucrative foreign markets for the Disney films. The day of the attack on Pearl Harbor, the Army occupied the studio and, within 24 hours, Disney was commissioned to do 20 training films for the Navy.

For the remainder of the war, the studio produced training, educational, propaganda and fund-raising films for the government and designed logos for more than 1,400 military and civilian organizations. Disney also released the last of its two "golden age" features, *Dumbo* (1941) and *Bambi* (1942). The other wartime features offered either propaganda (*Victory Through Air Power*, 1943) or goodwill travelogues of South America such as *Saludos Amigos* (1943), and *The Three Caballeros*, (1945).

After the war, Disney tried to get his studio back on track, both artistically and financially, by releasing a series of compilation features. *Make Mine Music* (1946), *Fun and Fancy Free* (1947), *Melody Time* (1948) and *The Adventures of Ichabod and Mr. Toad* (1949) consisted of cartoon shorts and featurettes strung loosely together as feature-length packages. During the late-1940s, Disney also experimented with combining live-action and animation in *Song of the South* (1946) and *So Dear to My Heart* (1949).

By the end of the 1940s, however, the Disney Studio was in trouble. None of the features it had released since the war had performed well at the box office. In the field of cartoon shorts, Disney had clearly been surpassed by Warner Bros. and MGM. (Tom and Jerry cartoons dominated the Academy Awards from 1943 to 1952.) Disney's debt to the Bank of America con-

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INSPIRATIONAL ART AT THE DISNEY STUDIOS

ALL ARTWORK IS FROM THE COLLECTION OF MIKE AND JEANNE GLAD
ALL IMAGES © THE WALT DISNEY CO.

BY BRIAN WALKER

***Cinderella* (1950), concept painting by Mary Blair. Cinderella's coach races to the ball.**

Walt Disney wanted each of his animated features to have a unique design and to achieve this end, he hired special concept artists to create inspirational sketches and paintings. During the 1930s, well-known children's book illustrators Gustaf Tenggren and Kay Nielsen made important contributions to *Pinocchio* and *Fantasia*. A talented staff of Disney Studio stylists, including Albert Hurter, Mary Blair, Don DaGradi and Ken Anderson, also influenced the look of the classic Disney films produced during Walt's lifetime.

On June 12, 1939, David Hall, an Irish-born artist who had worked in Hollywood since the 1920s, attended his first story conference for *Alice in Wonderland*. For the next three months, Hall produced approximately 400 paintings and drawings modeled after John Tenniel's illustrations for Lewis Carroll's original work of literature. Hall's concepts went beyond Tenniel's in an effort to bring a dynamic energy and expression to the characters. In the autumn of 1939, the studio photographed a "Leica Reel" (a filmed sequence with soundtrack added) of Hall's drawings and screened it for Walt.

***Alice in Wonderland* (1951), concept drawing by David Hall. The Mad Hatter's Tea Party.**

Although Disney liked most of what he saw, he cautiously added, "I don't think there would be any harm in letting this thing sit for a while." Other projects occupied Disney for the next few years and it wasn't until 1949 that the studio resumed work on *Alice in Wonderland*.

David Hall left Disney Studio on January 6, 1940, but during

Inspirational Art Continued on pg 44

***Alice in Wonderland* (1951), watercolor concept painting by David Hall. Alice explores the White Rabbit's house.**

***Cinderella* (1950), cel overlay with background painting. This image, from the opening sequence of the film, is important because it features all the film's villains — Cinderella's wicked stepmother, Lady Tremaine, her daughters, Anastasia and Drizella, and Lucifer the cat.**

Continued from pg 41

tinued to grow.

Walt decided to take a risk on a fairy tale feature to recapture the success of *Snow White*. A number of projects had been in the planning stages for years, including *Cinderella*, *Lady and the Tramp*, *Alice in Wonderland*, and *Peter Pan*. Walt liked Alice but Roy Disney preferred *Cinderella*. Roy prevailed. In 1948, Walt announced ambitiously that, beginning with *Cinderella*, he planned on releasing one animated feature film a year from then on. It was a short-lived promise.

CINDERELLA (1950)

The first true full-length animated feature produced by Disney since *Bambi*, *Cinderella* dramatically changed the fortunes of the studio. Roy Disney proudly claimed, "This was our *Cinderella* year!" after the film grossed more than $4 million in its initial release.

To control costs, *Cinderella* was filmed entirely in live-action before any animation was done. This method was used, to some degree, in all of Disney's 1950s features. In *Cinderella*, the final drawings of the human figures were not rotoscoped (traced from live-action). The actors movements were used only as a guide for the animators. Expressions and poses had to be exaggerated to be effective. Shooting everything in live-action did limit the artists somewhat.

"You felt as an animator that your feet were nailed to the floor," Frank Thomas explains. "Anytime you'd think of another way of staging a scene, they'd say: 'We can't get a camera up there.' Well, you could get the animation camera up there! So you had to go with what worked well in live-action."

Although the film received mixed reviews, the public flocked to see it for reasons that are now a predictable

***Alice in Wonderland* (1951), cel overlay with background painting. The look of this Tea Party scene with Alice, the Mad Hatter and the March Hare, followed Mary Blair's inspirational sketch almost exactly (see John Canemaker's *Treasures of Disney Animation Art*, page 252).**

Disney formula for success. The original fairy tale by Charles Perrault was familiar to everyone. Cinderella was an appealing heroine, much like Snow White. The music was memorable and both the outstanding song, *Bibbidi Bobbidi Boo*, and the score, were nominated for Academy Awards. The supporting cast, particularly the lead mice, Gus and Jaq, and the evil cat Lucifer, which were animated in many scenes by Ward Kimball, provided essential comic relief. Above all, the key sequences with Cinderella and her evil stepmother and stepsisters, evoked a strong emotional response from the audience.

Cinderella, admittedly, was not as powerful as *Snow White*, as well-crafted as Pinocchio or as daring as *Fantasia*, but it did herald a renaissance for the Disney Studio. The next project, however, proved to be far more troublesome.

***Peter Pan* (1953), cel overlay with background painting. Peter Pan, Wendy, John and Michael soar over the rooftops of London in this spectacular scene.**

ALICE IN WONDERLAND (1951)

Walt's desire to adapt Lewis Carroll's classic fable to animation was evident as far back as the *Alice in Cartoonland* series he produced in the 1920s, but it wasn't until 1938 that the title was officially registered.

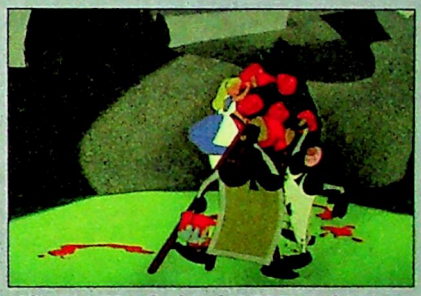
In 1939, David Hall, a brilliant Hollywood artist and designer, had been hired to illustrate the entire Lewis Carroll story, but his evocative watercolor paintings and pencil drawings were never used.

When Disney first announced that the studio was going ahead with the project in 1946, the intention was to follow the original John Tenniel book illustrations closely. This proved to be unworkable and the film eventually took on a more modern look.

A group of talented studio stylists, including Mary Blair, John Hench, Claude Coats and Ken Anderson, provided the surreal and atmospheric backgrounds that appeared in the final film.

Disney's *Alice in Wonderland* was criticized at the time for being unfaithful to an important work of literature. It also came off as an episodic clash of competing scenes with no real soul or strong story at the center.

"Alice suffered from too many cooks – directors," claims Ward Kimball, one of the film's directors. "Here was a case of five directors each trying to top the other guy and make his sequences the biggest and craziest in the show. This had a self-canceling effect on the final product."



***Alice in Wonderland* (1951), cel overlay with background painting. Alice and the Ace of Clubs painting the roses red in the Queen of Hearts' garden.**

Alice has its moments, such as the Mad Tea Party scene or the Cheshire Cat's appearances and disappearances, both directed by Kimball. Some excellent voice work was done by Sterling Holloway as the Cheshire Cat, Ed Wynn as the Mad Hatter and Jerry Colonna as the March Hare. *I'm Late*, sung by the White Rabbit and *The Unbirthday Song* from the Tea Party were clever. Overall, Alice was brassy and colorful but lacked, in Disney's own words, "warmth."

The critics didn't disagree. After the film debuted in London in 1951, it was savaged in the reviews and lost more than a million dollars at the box office.

Ben Sharpsteen, production supervisor, summed up the mood at the studio after

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Inspirational Art Continued from pg 42

***Alice in Wonderland* (1951), four concept drawings by David Hall. The Cheshire Cat, the Tea Party, The King of Hearts and the Queen of Hearts.**

his brief tenure there he also contributed concept drawings and paintings for *Bambi* and *Peter Pan*.

One of the most prolific concept artists of the 1940s and 1950s was Mary Blair, who influenced the look of *The Three Caballeros*, *Cinderella* and *Alice in Wonderland*, as well as many other films. More of an abstract designer than David Hall, her work was characterized by unusual shapes and bold colors.

In *Disney Animation: The Illusion of Life*, Frank Thomas and Ollie Johnston describe the challenge of adapting Blair's artwork to animation: "We all loved the crisp, fresh drawings of Mary Blair; and, since she always worked in flat colors with interesting shapes, it seemed that her work could be animated with wonderful results. Although we kept the colors, the relative shapes and the proportions, once Mary's drawings began to move by the principles of animation that Walt had decreed, they often lost the spirit of her design. It was no problem to move the drawings artistically, keeping exactly her suggestions – and some very interesting innovations came from those efforts – but as soon as it was necessary to tell a story with warmth and personality, it all broke down."

Peter Pan (1953), Watercolor concept painting by David Hall. Swordplay between Peter Pan and Captain Hook.

In spite of these difficulties, the influence of Blair's conceptions of scenes, such as Cinderella's coach ride or the Mad Hatter's Tea Party, were clearly evident in the final films.

Eyvind Earle is a Disney designer who is best known for his work on *Sleeping Beauty*. Earle also distinguished himself as a background painter for the Academy Award winning *Toot, Whistle Plunk and Boom* (1953), the cartoon short *Pigs is Pigs* (1954) and *Lady and the Tramp* (1955). It was his concept paintings of medieval art and architecture, in the early developmental stages of *Sleeping Beauty*,

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this disastrous reception when he said, "We shouldn't feel bad, fellas; it's just something Walt had to get out of his system."

PETER PAN (1953)

James Barrie's play, first staged in Britain in 1904, was another property Disney had been planning to make into an animated film for years . He bought the rights in 1939, but production did not begin until almost a decade later.

"He never seemed to have a hold on that picture the way he did with *Snow White*, *Pinocchio* and *Cinderella*," Frank Thomas recalls about the slow development of Peter Pan.

Once again, Disney was second-guessed for changing key elements of the original story by casting Tinker Bell as a female character, rather than just a beam of light, and by turning Peter into an all-American boy. This time around, he managed to produce a profitable and entertaining animated adaptation that stood the test of time.

The success of *Peter Pan* was largely due to strong character performances, particularly by Captain Hook, one of the most memorable villains ever created at the Disney Studio. Hook's voice was provided by Hans Conried and many of his key scenes were animated by Frank Thomas.

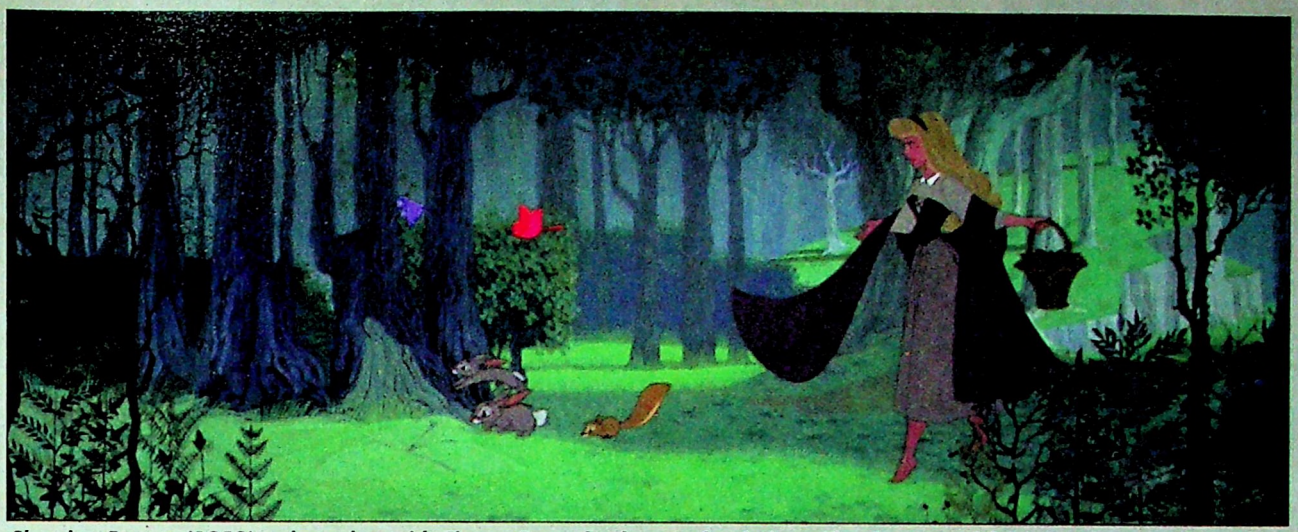
The film had other elements working for it as well. The pivotal musical number, *You Can Fly*, went on to become one of the classic songs in the Disney repertoire. The action scenes were exciting. A combination of impressive special effects and spectacular backgrounds, most notably the sequence when the Darling children fly over the moonlit rooftops of Edwardian London, provided many memorable highlights.

Peter Pan, like *Alice in Wonderland*, was widely criticized after its debut in 1953 for taking liberties with the classic stage play, but this time the audiences didn't pay attention to the reviewers.

LADY AND THE TRAMP (1955)

The next Disney feature, released two years after *Peter Pan*, was unique in a number of respects. *Lady and the*

***Lady and the Tramp* (1955), cel overlay with CinemaScope background painting. Lady and Tramp are serenaded by Tony and Joe in the memorable "Bella Notte" scene.**



***Sleeping Beauty* (1959), cel overlay with CinemaScope background painting. The three good fairies, Merryweather, Flora and Fauna, work on Princess Aurora's dress in their cottage in the woods.**

Tramp was the first animated film from the studio to be made in Cinemascope and the first screenplay not based on a classic fairy tale or a time-honored work of literature. Ward Greene's short story, *Happy Dan, the Whistling Dog, and Miss Patsy, the Beautiful Spaniel*, written in 1943, provided the basic idea for the plot.

"We were free to develop the story as we saw fit, which is not the case when you work on a classic," Walt would explain in a *Lady and the Tramp* publicity release. "Then you must rigidly adhere to the sequences conceived by the author, which are familiar to your audience. Here, as the characters came to life and the scenes took shape, we were able to alter, embellish and change to improve material."

The wider Cinemascope layout in *Lady and the Tramp* permitted the animators to move their characters through the backgrounds with much less cutting between scenes. It also enabled more characters to interact in the same scene.

The animators studied dog anatomy and movement to make their canine stars convincing. The camera angles were kept low to establish a dog's-eye-view of the world, which further enhanced the realism. The backgrounds in *Lady and the Tramp* were twice the size of previous films and recreated the mood of small-town American life in 1910 and the changing atmosphere of the New England seasons.

Once again, the critics were hard on the film, but the public loved it. Lady and the Tramp succeeded because it had a charming story with real emotional impact, memorable songs, including Peggy Lee's soulful He's A Tramp, well-developed stars in Lady and Tramp and a great supporting cast with Trusty, Jock and a pack of other canine caricatures. With it, Disney proved he could make an appealing and dramatic animated movie that wasn't based on a fairy tale.

SLEEPING BEAUTY (1959)

Disney's final feature of the decade was the most ambitious production the studio attempted since *Fantasia*. *Sleeping Beauty* took almost five years to complete, was released to theaters in 70 mm widescreen Technirama, with six-channel stereophonic sound, and cost $6 million.

Disney wanted the film to be a "moving illustration," recreating the look of 15th-century French illuminated manuscripts. The artist responsible for achieving this was Eyvind Earle, who had studied the paintings of Dürer, Bruegel and van Eyck.

"The backgrounds are rendered in perfect focus, unlike the ones in previous animated films – or photographs," Earle said. "I chose to emulate the style of van Eyck, in which a highlight in the foreground and a tree ten miles in the background are rendered with the same crispness."

The animators struggled to give the characters in *Sleeping Beauty* warmth and personality in the cold, austere world designed by Earle. Princess Aurora and Prince Philip, modeled closely on live actors, came off as stiff, and the Good Fairies were sweet, but shallow. Maleficent, on the other hand, is a classic Disney villainess and her transformation into a dragon at the climax of the film was one of the most exciting action sequences ever produced in animation.

The score in the film, adapted from Tchaikovsy's *Sleeping Beauty* ballet was more classical than popular and lacked the catchy tunes which had become such a familiar aspect of the Disney formula.

Sleeping Beauty was promoted by Walt Disney as the studio's "biggest and finest animated feature."

"The staff was at the peak of their powers then, and their animation was about as perfect as you could get," reminisced animator Eric Larson in 1979. "Since 1934, we had been drawn into a world of work, study and perfection because of Walt; animators today just don't have that experience. There was nothing like it before, and there never will be again."

Sleeping Beauty received mixed reviews and grossed only $7.7 million at the box office – not enough to recoup its enormous production costs. Disney's "silver age" was over.

END OF AN ERA

Throughout the decade of the 1950s, Walt had become less involved with producing animated films and increasingly devoted to live-action movies, television programs and his Disneyland theme park. His all-important input into the story development of the studio's animated features became more sporadic, as his veteran group of "nine old men" took over the directorial reigns.

The studio's first live-action feature, *Treasure Island* (1950), was produced at a studio Walt set up in England. In 1954, Disney began live-action production in Hollywood with the box-office blockbuster, *20,000 Leagues under the Sea*. The True-

Continued on pg 46

Inspirational Art Continued from pg 44

***Sleeping Beauty* (1959), concept painting by Eyvind Earle. This was one of the inspirational works Earle showed Disney to convince him to use a style based on fifteenth-century French illuminated manuscripts for the film.**

that convinced Walt to do his most ambitious feature in a style based on 15th-century French illuminated manuscripts. Earle painted many of the intricately detailed final backgrounds in *Sleeping Beauty*, which challenged the animators to create characters that complemented his designs.

Frank Thomas and Ollie Johnston, in *Disney Animation: The Illusion of Life*, explain that: "The story [of *Sleeping Beauty*], being highly romantic, called for warmth and humor and dramatic moments more than austere design, and unquestionably we surrendered some audience involvement to this strong style. Still, we have not made a comparable feature with so much beauty in both appearance and color and such consistent treatment from start to finish – which is just what Walt wanted for the picture."

From *Snow White* to *Sleeping Beauty*, the Disney concept artists profoundly influenced the design of the studio's classic animated features, but their work was never seen by the public. The cels and backgrounds were used to produce the final images that were projected on the screen, while the drawings and paintings that established the look of the picture were stored for decades in the Disney Archives.

In recent years, this incredible treasure of artwork has been rediscovered and reproduced in books and exhibited in museums. (See the article on page 82 about John Canemaker's new book on the subject.) The concept artists are finally recognized for their great contributions to the Disney legacy. David Hall, Mary Blair, Eyvind Earle and the other Disney designers now inspire a new generation of concept artists and background painters, who study the great masters and adapt their ideas to the current animated films produced by the Disney Studio.◆

***Cinderella* (1950), concept painting by Mary Blair. Cinderella makes her entrance at Prince Charming's ball.**

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Life Adventure series began with the Academy Award-winning short *Seal Island* (1948) and continued with the feature-length documentaries *The Living Desert* (1953), The *Vanishing Prairie* (1954) and *The African Lion* (1955). Disney had now proven he could master a variety of film mediums.

By the end of the decade, *Old Yeller* (1957) and *The Shaggy Dog* (1959) established a studio style of live-action family films that culminated in the smash success of *Mary Poppins* in 1964.

The Disneyland TV series, a weekly show designed primarily to promote Disney's new theme park, premiered in 1954. Walt soon discovered that television was also a launching pad for other new projects. *Davy Crockett*, which debuted as three-part series on television, became a national craze during the mid-1950s. Four feature films starring the coonskin-capped frontiersman were released between 1955 and 1958.

In 1955, Disney increased his television exposure with the daily half-hour program, *The Mickey Mouse Club*. In the meantime, his weekly program, retitled Walt Disney Presents, was showcasing new properties like *Zorro*, which debuted in 1957 as a series of its own, and was adapted to two feature films in 1958 and 1959.

By the mid-1960s, Disney was looking for new challenges. A pioneer in animation, character-merchandising, live-action family films, television programs, and theme park entertainment, Disney had become the father-figure of American popular culture. His vision of a utopian "Disney World" in Florida was on the drawing board when he passed away in 1966.

Roy Disney claims "it was Walt's wish that when the time came he would have built an organization with the creative talent to carry on as he had established and directed it through the years."

The company did continue to thrive financially after his death. Although Walt had become less involved in the production of the animated films during the final decade of his life, his artistic direction, on the other hand, was sorely missed.

Jungle Book (1967) was the last animated feature Disney personally contributed to. It wasn't until *The Little Mermaid* (1989) that a fresh crop of talented new artists proved that the studio could match the achievements of Disney's "golden age" and "silver age" without Walt at the helm.◆

The following books were used to research this article:

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About the author: Brian Walker, contributing writer, is a former director of The Museum of Cartoon Art. Since 1984, he's been part of the creative team that produces the "Beetle Bailey" and "Hi & Lois" comic strips. He's written and edited nine books on cartoon art, as well as numerous exhibition catalogs and magazine articles. He's the chairman of the Connecticut chapter of the National Cartoonist Society and is vice president and director of publications for Comicana Inc., the Walker family corporation.

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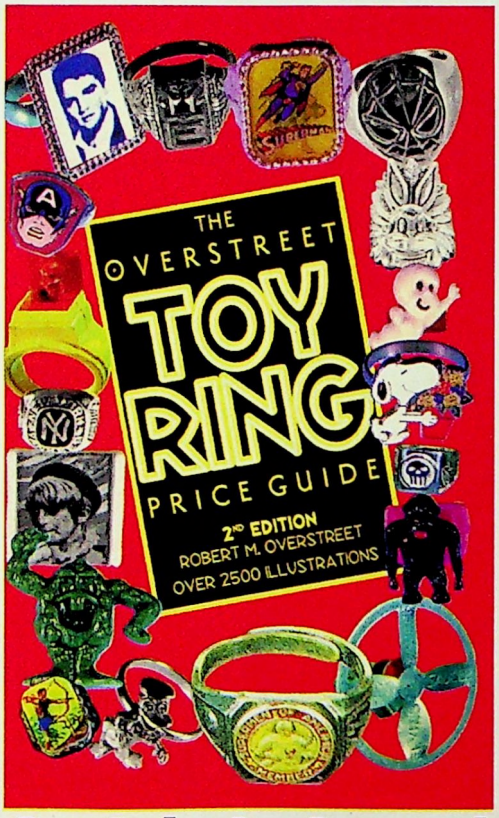

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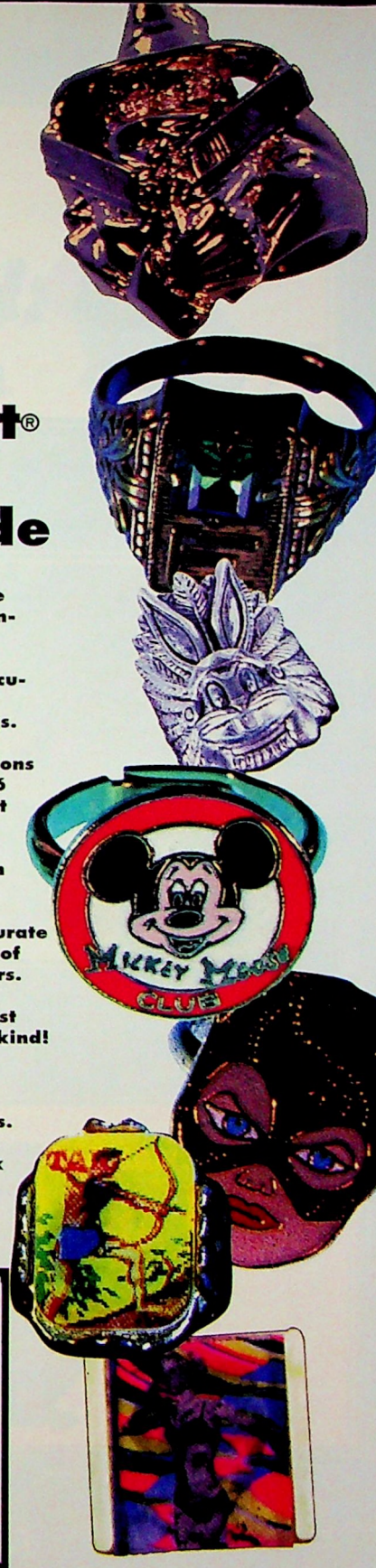

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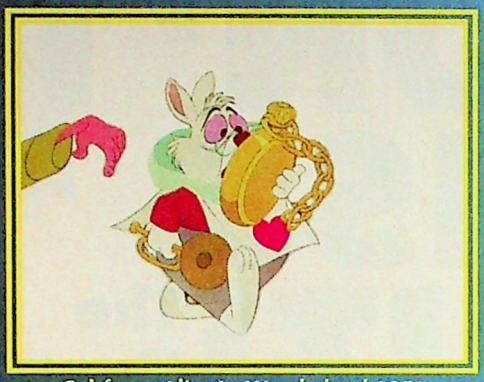
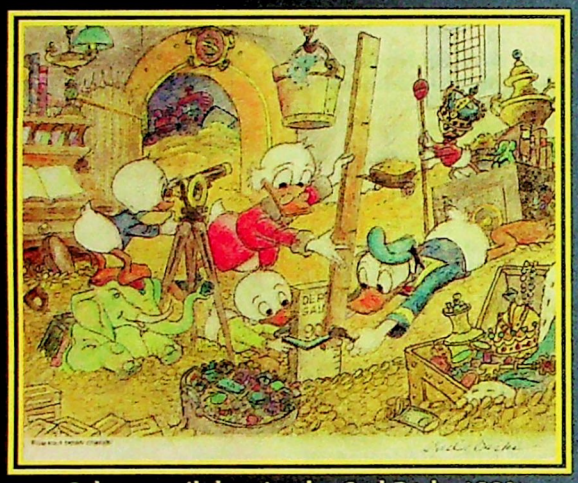
Cel from *Sleeping Beauty*, 1959



Cel from *Alice In Wonderland*, 1951

Cel from *Sleepi*



Color pencil drawing by Carl Barks, 1983

Illustration artwork from

Cel from *Lady & The Tramp*, 1955

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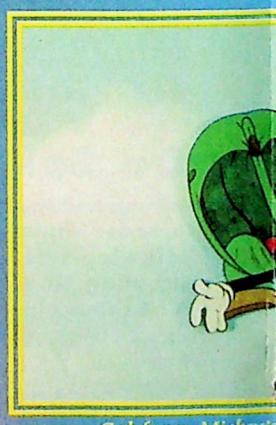

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Beauty, 1959

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Sleeping Beauty, 1959

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Classic Disney Art Brings Top Prices at Sotheby's

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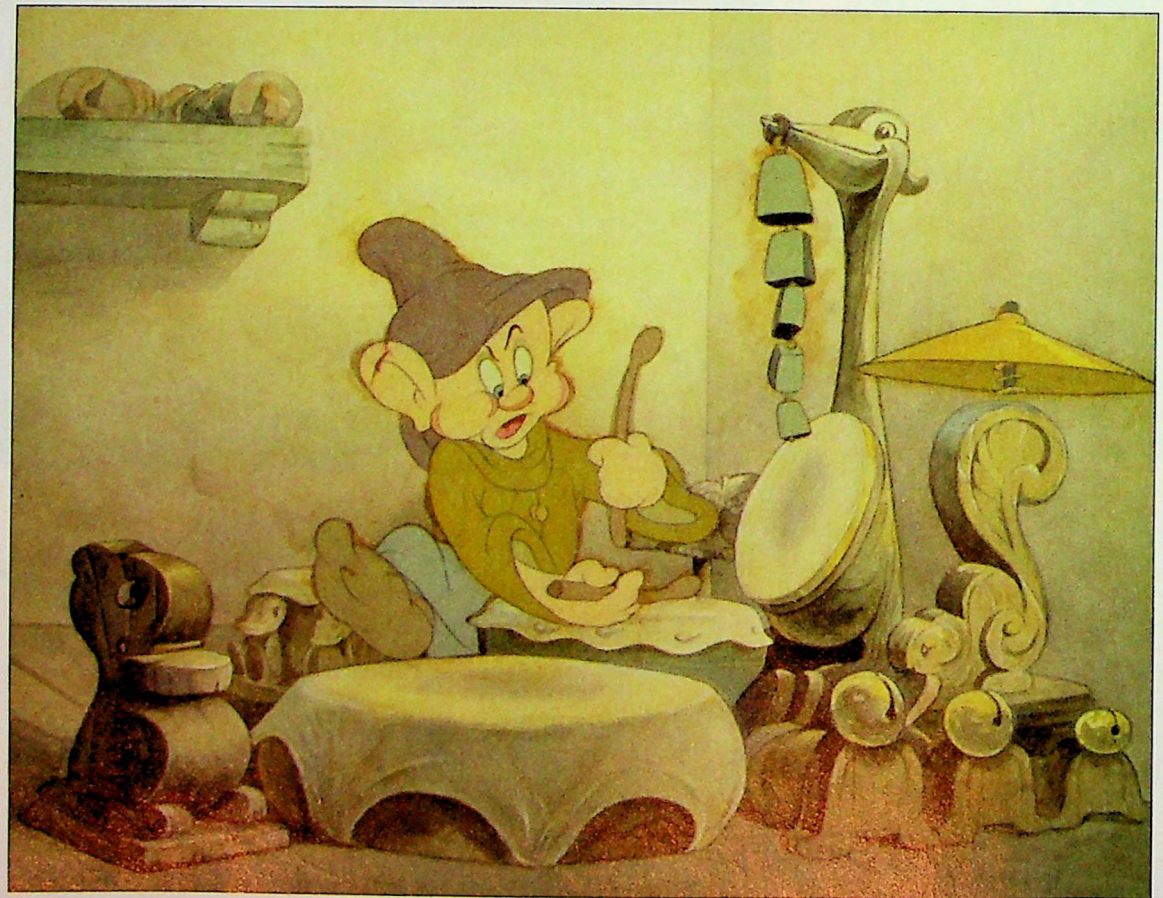
A remarkable group of vintage cels from Walt Disney Studios' celebrated, classic films of the '30s, '40s and '50s helped bring the total at Sotheby's recent auction of animation art to $432,515 for 123 lots sold. The event, held June 18 in New York City, featured property from noted collections, including those of Disney's famed animator Vladimir "Bill" Tytla, Helen Nervobig McIntosh and E. Philip Willcox.

"Vintage artwork from Disney's classic films continue to garner the most competitive bidding," notes Frances Ingersoll, director of Sotheby's Animation Art Department. "A charming cel from Disney's most popular classic, *Snow White and the Seven Dwarfs*, 1937, which featured Dopey playing the squirrel and foul shaped drums, sold for $24,150. Three exceptional pieces from *Peter Pan*, 1953, also fared very well, including a very detailed key set-up depicting Captain Hook with Tinker Bell and Mr. Smee, which sold for $20,700.

The key set-up of Dopey from *Snow White* illustrated the catalog cover and

This key production set-up from *Peter Pan* picturing Captain Hook and Tinker Bell sold for $16,100 (estimate: $10,000-12,000). It measures 11 by 14 inches, with the following image sizes: Hook 6 1/2 inches; Tinker Bell 2 1/2 inches.



This key set-up from *Snow White and the Seven Dwarfs*, (1937) sold for $24,150. It measures 9 by 11 inches, with a 4-inch image size.

sold within its pre-sale estimate. It is gouache on trimmed celluloid applied to a key watercolor production background with the Courvoisier Galleries label on back.

Two other *Snow White* pieces sold in the top ten. A cel applied to a Courvoisier background featuring Snow White holding a bouquet of flowers in the forest sold for $13,800. Another cel showing all seven dwarfs on a printed background went for $12,075.

The *Peter Pan* piece mentioned above is a very detailed, key set-up depicting Captain Hook playing the harpsichord in the interior of the Captain's quarters while Tinker Bell weeps and Mr. Smee listens appreciatively. Its $20,700 sale price was well above its $10,000-12,000 pre-sale estimate.

A second *Peter Pan* piece was a key production set-up picturing Captain Hook watching Tinker Bell point out where Peter Pan and the Lost Boys are hiding out. This piece went for $16,100. The gouache on trimmed celluloid is applied to a watercolor production background with an applied production overlay of a map.

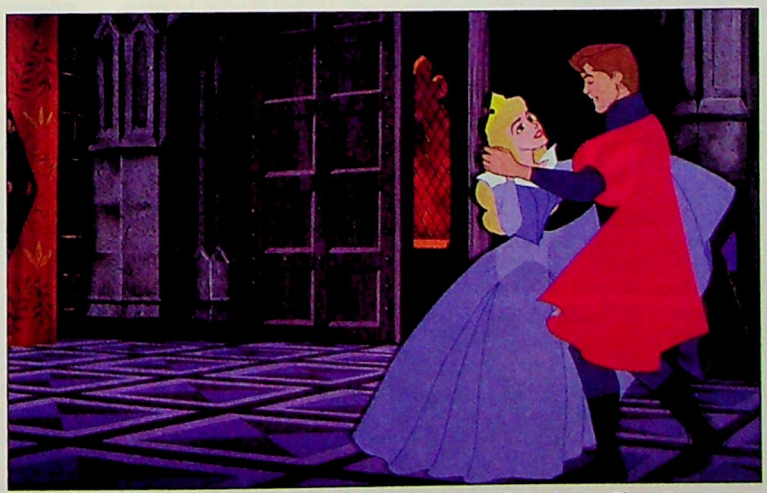
A production set-up of Peter Pan with Tinker Bell on his knee went for $13,800, a little above the pre-sale estimates. This is a gouache on trimmed celluloid applied to a watercolor production background. The background is the first view of the lair seen as Tinker Bell flies in to wake the slumbering Lost boys. The piece includes a Walt Disney Productions label on its back.

A production set-up from *Sleeping Beauty* (1959) brought $19,550, within its pre-sale estimate. It depicts a large image of Princess Aurora and Prince Phillip as they dance at the end of the film. The set-up is applied to a watercolor production background from the scene in which the fairies leave the jewel cupboard.

Another piece from *Sleeping Beauty* sold among the top ten lots at $11,500. This pan production set-up features Prince Phillip on Samson as they battle Maleficent, who transformed herself into a dragon. This piece measures 10 by 31 1/2 inches.

Continued on pg 52

This publicity cel from *Pinocchio*, measuring 10 1/2 by 10 inches, sold for $10,350, compared with its pre-sale estimate of $7,000-9,000.



The production set-up here brought $19,550. Taken from *Sleeping Beauty*, it features Princess Aurora and Prince Phillip.

The production set-up of Peter Pan and Tinker Bell, pictured here, went for $13,800. It measures 9 by 11 inches, with an 8-inch image of Peter and a 1 1/2-inch image of Tinker Bell.

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Two *Pinocchio* (1940) lots sold in the top ten at the auction. The first, selling for $12,650, shows Geppetto walking Pinocchio across the floor as Figaro follows. This gouache on trimmed celluloid is applied to a painted veneer Courvoisier background with the Courvoisier label on back.

The second, from the estate of Helen Nervobig McIntosh, went for $10,350. This large publicity cel of Pinocchio talking to Jiminy Cricket of gouache on trimmed celluloid is applied to a paper background.

Helen Nervobig McIntosh, who started her career at Walt Disney Studio as an inker on *Snow White*, married Robert McIntosh, a production background artist who worked on Disney classics such as *Pinocchio*, *Fantasia* and *Bambi*. Together, they collected a varied assortment of Disney art and objects.

Helen's biggest contribution to animation art collecting, however, was to provide Walt Disney with the idea of the cel set-up. By selecting choice cels from *Snow White* and placing them on production backgrounds, she created the very first cel set-ups and inspired Disney to create a department to assemble similar artwork in quantity. Guthrie Courvoisier, the fine art print dealer in San Francisco, was given distribution rights. It is, in fact, Helen's set-ups and stylized backgrounds that are known today as Courvoisier backgrounds and set-ups.◆

Note: All prices listed include the buyer's premium of 15 percent.

This very detailed key set-up from *Peter Pan* went for $20,700, compared to its pre-sale estimate of $10,000-12,000. The 11- by 13 1/2-inch piece is gouache on trimmed celluloid applied to a matching watercolor production background.

IN LOS ANGELES

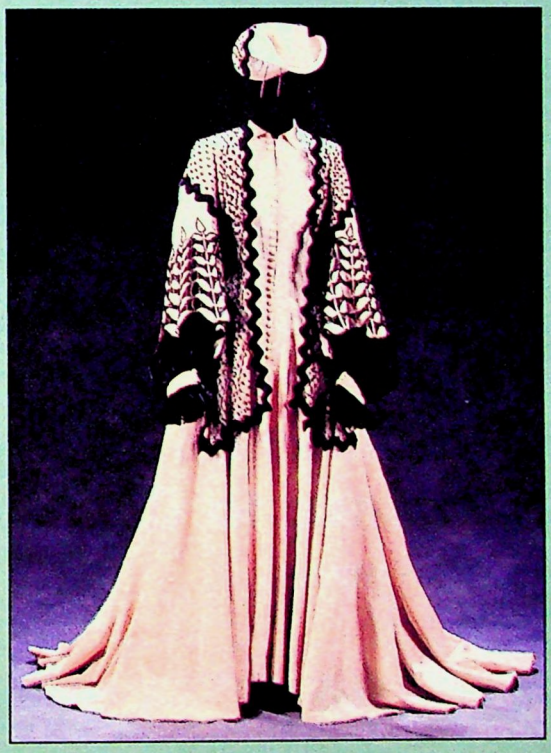
Hollywood Memorabilia

AUCTION: SEPTEMBER 8

Rock 'n' Roll Memorabilia

AUCTION: SEPTEMBER 9

PREVIEWS: SEPTEMBER 4-8



Vivien Leigh Dress from Gone With the Wind, 1939, MGM; estimate $35,000/40,000. To be offered September 8, 1996.

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This piece from *Snow White and the Seven Dwarfs* brought $85,000 at the sale. It measures 9 by 15 3/4 inches, with Snow White's image measuring 7 1/2 inches and the dwarfs at 4 inches.

Henry Kaiser Collection Brings Animated Audience to Christie's

Disney Artwork Dominates, Again

All images © Disney and provided by Christie's East

As expected, Disney characters took center stage at Christie's East June 20 during the sale of animation art. They played to an animated audience, with 169 lots selling for a total of $756,604 and the top lot going for $85,000.

New buyers, many from abroad, attended the auction and competed fiercely with bidders on the phones.

"We're extremely happy with the results of today's sale, especially with the extraordinary prices realized for the magical collection once owned by Henry Kaiser and which had never been on the market before," says Elyse Luray-Marx, animation art specialist at Christie's East.

The top four lots at the sale were once owned by Henry Kaiser Jr., the son of the founder of Kaiser Industries. He was a personal friend and admirer of Walt Disney who helped Disney with ideas for Disneyland. As a token of appreciation, Disney sent crates of animation cels to Kaiser's home.

The top lot, a piece from *Snow White and the Seven Dwarfs* (1937) in which Snow White is talking to three of the dwarfs, went for $85,000, well above its $30,000-$40,000 pre-sale estimate. Here, a trimmed celluloid was applied to a key, watercolor, pan, production background. It features a production stamp in the lower right-hand corner and a Courvoisier label on the back.

Artwork from the 1955 classic *Lady and the Tramp* brought the next highest amount, $57,500. Featuring the famous Belle Notte scene, the gouache on trimmed celluloid is applied to a watercolor production background from the same scene. The original mat (in its original frame) is signed by Walt Disney and features a Courvoisier label on the reverse. Its pre-sale estimate was $25,000-35,000.

The two top lots were sold to private collectors from Asia.

A piece from *Cinderella* (1950) brought the third largest bid at $36,800. Estimated at $12,000-15,000, the set-up features the title character with the Fairy Godmother. The gouache on trimmed celluloid image is applied to a water-color production background from the same scene. It, too, features a mat signed by Walt Disney.

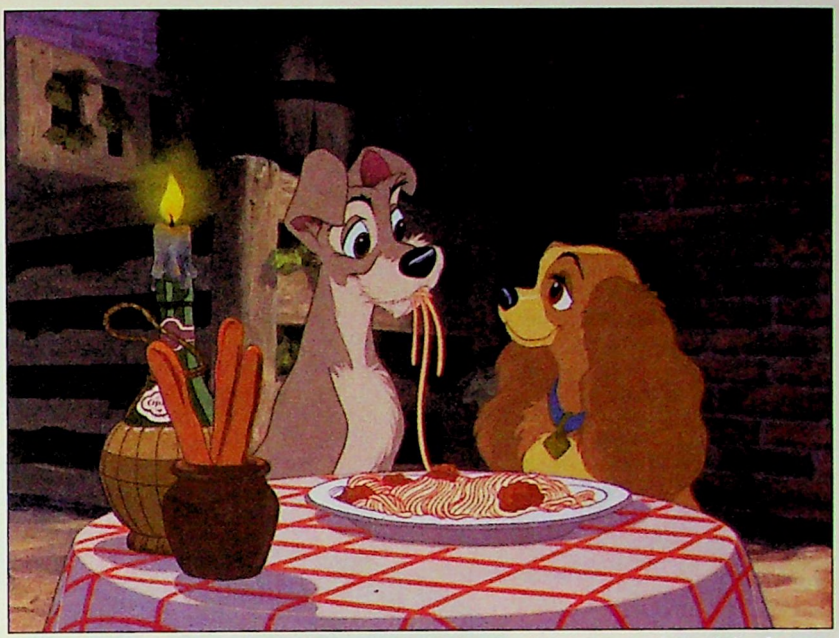
"I'm particularly pleased to see that the animation art market is stronger than ever and that animation art collecting has become one of the new trends of the 1990s," says Luray-Marx. "Many vintage cels will become more rare and, therefore, more sought after as computers take over the creation of cels, which in the pre-computer era was done painstakingly by hand."

OTHER TOP SELLERS INCLUDED:

• From *Peter Pan* (1952), a cel applied to a watercolor production background from the same scene, went for $21,850. It features Peter Pan and Tinker Bell, in the original mat and frame, with the mat signed by Walt Disney and a Courvoisier label on the reverse. Pre-sale estimate, $12,000-15,000.

• A cel from *Snow White* of Grumpy running into the forest on a matching watercolor production background brought $17,250. It features a Courvoisier label and was estimated at $12,000-18,000.

• From *Pinocchio* (1940), a cel of the Blue Fairy talking to Jiminy Cricket applied to a Courvoisier airbrush background sold for $14,950.



From *Lady and the Tramp* (1955) this lot brought $57,500. In the original mat and frame, it measures 10 by 12 1/4 inches and the mat is signed by Walt Disney.

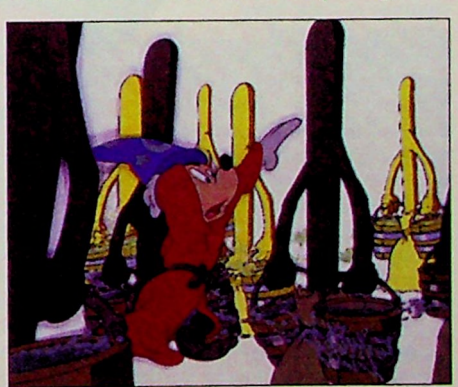
• A gouache on partial celluloid of Mickey as the Sorcerer's Apprentice in *Fantasia* (1940), applied to a Courvoisier airbrush background, brought $14,950, compared with the $7,000-9,000 pre-sale estimate.

• A piece featuring the images of Maleficent and the Three Fairies from *Sleeping Beauty* with a pan watercolor production background by Eyvind Earle sold for $13,800. The gouache on trimmed celluloid placed on a full cel and applied to the background measures 11 by 30 1/2 inches. Its pre-sale estimate was $15,000-18,000.

• Another image of Mickey as the Sorcerer's Apprentice, this time an illustration book cel featured in *The Art of Walt Disney* by Christopher Finch, sold to a European Institution for $12,650. It was estimated at $5,000-7,000.

A cel of Cinderella and her Fairy Godmother placed on a production background from the same scene brought $36,800 at the auction. The piece measures 10 by 13 1/2 inches.

• A cel applied to a key watercolor production background from *Snow White and the Seven Dwarfs* went for $12,650. The piece, estimated at $10,000-15,000, features Doc speaking.◆



This cel, an illustration from the book *The Art of Walt Disney*, sold for $12,650.

Charging Ahead in Clay:

Brenda White and Jesse Rhodes Make More Disney Magic

By Mistie Smailer

When we last saw our heroes (in the September 1994 issue of *Collectors' Showcase*), they were at their studio in Eastport, Maine, creating those extraordinary Brenda White chargers, vases and pull-toys for which they are so well known.

Brenda White and Jesse Rhodes are still in that little fishing village on the East Coast. They still work together in much the same way. Jesse, who has been working in clay since 1976, hand builds the clay charger, pours the vase or creates the pull-toy; it dries and is fired. Brenda, a textile design graduate from the Fashion Institute of Technology, then pencils in the characters she's selected. Jesse glazes each solid color. Then, Brenda ties everything together with a black line. Finally, the piece is fired several times to bring out the colors and shine.

The legion of Brenda White fans continue to track every new piece produced. Indeed, the pieces are as extraordinary as ever — a tribute to Brenda's uncanny ability to reflect the characters and her strong sense of color. Her enthusiastic following is also a tribute to Jesse's and Brenda's commitment to quality. From the first chargers produced with Disney images in 1989, they have repeatedly emphasized the importance of quality over quantity.

What have changed, however, are the subjects portrayed — although they are still Disney — and the sizes and shapes of the pieces.

We thought that now would be a good time to visit them again and catch up — while they are preparing exciting new pieces to bring to the Disneyana Convention. After having missed last year, they are planning to be at the 1996 convention September 3-7 at the Walt Disney World Resort. It was at that first Disneyana Convention that the popularity of Brenda White's pieces began to soar.

"I missed the people," says Brenda about missing the convention last September. "Everyone's so down-to-earth and patient with me (I'm slower than molasses) and grateful for a signature. It never seems like there is enough time to spend with people and get to know them. We're exhausted at the end, but always come away with some really special 'people' memories."

This Backwards Skating Mickey (shown here as is appeared on the original 1989 charger) will appear on a new 10-inch Christmas plate and 3 1/4 inch ornament available through the Walt Disney Gallery for 1996. © Disney

New Brenda White Convention Pieces

Brenda and Jesse are producing several items specifically for this Disneyana Convention. Collectors' Showcase featured Brenda's latest charger design of Scrooge McDuck in the August issue of this magazine. Issued in a 25-piece, limited edition, the charger retails for $2,000 and will be available through the convention's auction process.

Other Brenda White pieces will also be available through the lottery at Disneyana. When this article was written, Brenda and Jesse had completed two of the convention pieces, both one-of-one limited editions. One is a Brer Rabbit (from *Song of the South*) vase with a new shape; the other depicts Tramp and Lady (*Lady and the Tramp*) on a pull-toy.

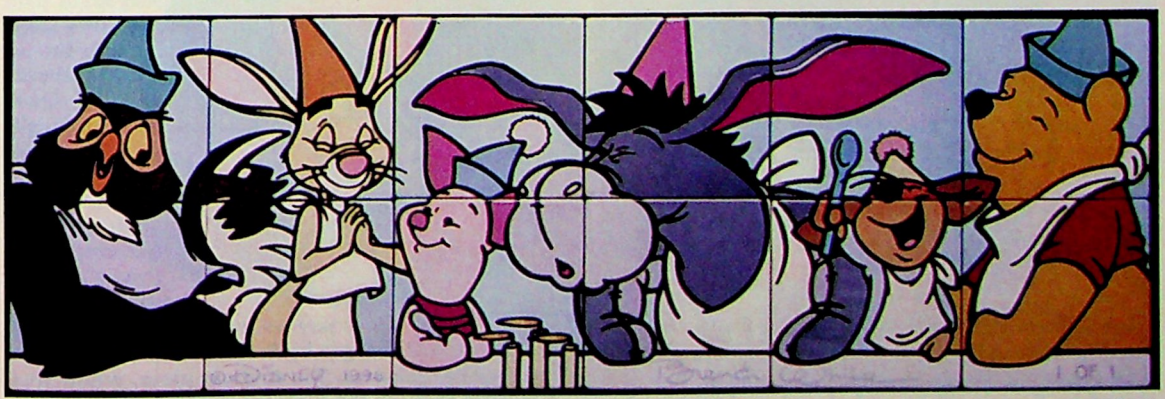
In addition, Brenda created a 48-by 16-inch tile panel for the Disneyana Auction, held during the convention. Entitled *A Day for Eeyore*, the panel is named after one of Disney's Winnie the Pooh featurettes. The artwork features the major animal characters from the series, based on A.A. Milne's classic children's books.

Continued on pg 58

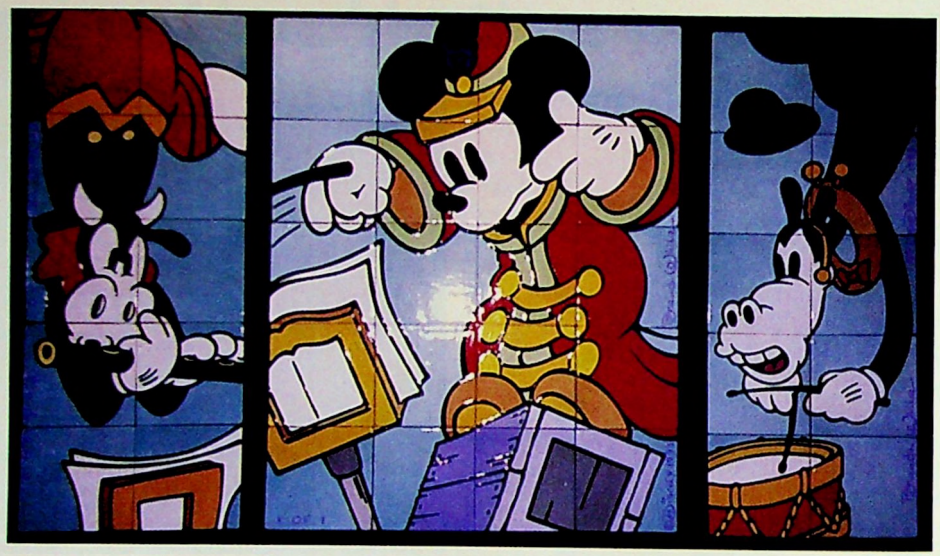
Another lottery piece, this Brenda White Brer Rabbit vase, also one of one, is in a new shape. © Disney 1996.

This Tramp and Lady pull-toy, a one-of-one edition by Brenda White, will be sold at the Disneyana Convention through the lottery. © Disney, 1996

Brenda at a book signing in the new Disney Gallery.



A Day for Eeyore, 48- by 16-inch tile panel by Brenda White, will be offered in the 1996 Disneyana Auction, held during the convention. © Disney, 1996.



This triptych depicting Mickey, Clarabelle and Horace from Disney'sThe Band Concert brought nearly $20,000 at the 1993 Disneyana auction. From the collection of Angelo Shake.

Continued from pg 56

Disney In Clay, the Book

The two years since we last read about Brenda White and Jesse Rhodes in this magazine have been busy ones for them. First, they self-published a coffee-table art book, *Disney in Clay, The Art of Brenda White*, released February 1995. The book was the first opportunity many Brenda White fans had to see and enjoy the 110 pieces pictured. Brenda White chargers (large, decorative plates) have been produced in very small editions of between 10 and 50 pieces and her vases and pull-toys are one of a kind, so everything sells out fast. The book's first edition of 5,000 copies is also now sold out, but copies have been seen on the secondary market, and a second edition may be in the works. Six-hundred of the first editions were issued in a "collector's edition" that were signed and numbered with a miniature porcelain plate featuring her logo in a wooden box. This special edition sold out immediately.

"We then decided to do the chargers in miniatures," explains Brenda. They started in the same order that Brenda had done the first chargers — first was Donald, then Steamboat

Scrooge McDuck charger to be sold at the Disneyana Convention. Produced in an edition of 25 pieces, the charger is 18 inches in diameter. It is signed by Brenda White and also signed/stamped by Carl Barks, Scrooge's creator. © Disney 1996.

The Tinker Bell charger by Brenda White, one of the latest of her releases. The sold-out piece, which was available through the Walt Disney Gallery, sold for $2,500. © Disney 1995

Willie, Two Gun Mickey and, finally, the recently released Mickey in a Panic. The miniatures are offered through the Walt Disney Gallery and featured in a gallery catalog. This project is now on hold. The Walt Disney Gallery — with its locations growing rapidly — will feature other Brenda White items.

Christmas 1996 Plates and Ornaments

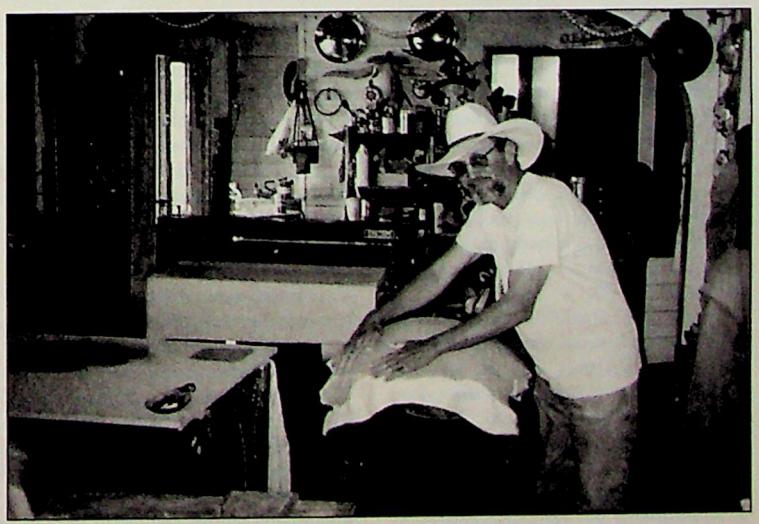
Brenda and Jesse have as just completed a design for a Christmas plate and ornament for the Walt Disney Gallery. The 10-inch Christmas plate and 3 1/4 inch ornament (a miniature plate with a tassel) feature the same design appearing on Brenda's 1990 charger entitled Backwards Skating Mickey. The plate, retailing for $25, and the ornament, $15, will be produced in the fall of '96.

Tim Burton's Nightmare Before Christmas in Clay

Jesse embarked on a new endeavor for the studio. He designed and produced a charger based on the Jack Skellington character from *Tim Burton's Nightmare Before Christmas.* The 16-inch charger's relief surface is a departure from the studio's usual work. The face and bow tie pop off of the charger by about 1/2 inch, the eyes, teeth and nose are sunken in and the face's surface is a white crackle finish. The 50 piece edition will be sold exclusively in the galleries at the theme parks, with a few being held back for the convention. It's signed "Jesse" and three backstamps read: "Jesse Rhodes Brenda White," "Tim Burton's Nightmare Before Christmas" and © Disney 1996.

We leave our heroes, secure in the knowledge that we'll soon see Brenda White, Jesse Rhodes and their work that so accurately reflect the essence of Disney. It just goes to show you what happens when quality wins out over quantity. ◆

Jack Skellington, a 16-inch charger based on the character from *Tim Burton's Nightmare Before Christmas,* was created by Jesse Rhodes and is available in a 50-piece edition through the Disney theme park galleries. The back is signed Jesse and features three backstamps, "Jesse Rhodes/Brenda White," "Tim Burton's Nightmare Before Christmas" and © Disney 1996.



Jesse at work in the studio in Eastport, Maine.

Kirk Wise and Gary Trousdale: The Direct Approach

Bringing Us The Hunchback of Notre Dame

by Mike Lyons

Gary Trousdale remembers when he wasn't all that enthusiastic about animation.

"At the time I was in [art] school it seemed that all the [animated] films that I enjoyed watching had been done 30 years prior. It wasn't being done anymore," he explains, adding, "It was a little depressing. I thought, 'We missed our chance, we should have been in this in the '50s. We were born too late.'"

Today, it's safe to say that Trousdale's attitude has changed. At the Walt Disney Studio, he has co-directed two of the most popular animated films of recent years, 1991's *Beauty and the Beast* and this summer's *The Hunchback of Notre Dame*. Sharing directing credit on both of these projects is Kirk Wise, who, unlike Trousdale, always remained optimistic about animation's possibilities, even through its bleakest time.

Kirk Wise and Gary Trousdale, directors of *The Hunchback of Notre Dame*. © The Walt Disney Co.

"When I was in school, this is something that I had always hoped would one day happen," says Wise. "That audiences would get to rediscover what a great storytelling medium animation is and always has been. It went through such a long, dark period that it really feels good to have come out into the light."

A native of Paolo Alto, California, Wise first discovered animation while a student at CalArts (California Institute of the Arts), an art college endowed by the Disney family and one of the top training grounds for a career in animation.

After Disney hired him, he worked as an animator on *The Great Mouse Detective*, but never really felt all that comfortable in this area. It was in Disney's story department that Wise's talents began to flourish, working on such projects as *The Rescuers Down Under* and the Mickey Mouse featurette *The Prince and the Pauper*.

Wise also co-directed the animated segments for *Cranium Command*, what many consider to be one of the most entertaining attractions at Epcot Center in Walt Disney World. *Cranium Command* takes visitors on a trip into the mind of a 12-year-old boy through the use of live-action film, audio-animatronics and animation. Wise not only directed the animation for the attraction, he also stretched his acting muscles by providing the voice of the character "Hypothalamus."

It was on this project that Wise first shared a directing credit with Gary Trousdale. Raised in La Crescenta, California, Trousdale was a fellow graduate of CalArts. It was while he was attending the school that he learned about the sad state of the industry at the time.

"Some of the upper classmen when I was there were being hired to Disney," he remembers. "We thought, 'Great, if these guys get in, we'll get some new blood in there, get some young guys in Disney and it'll be really cool.' We were really jazzed, until one of these guys, Joe Ranft, came back and said, 'It's hopeless guys. The old guys may be dying off, but they're training new 'old guys.' It was very deflating."

After graduating, Trousdale worked for a while at the animation studio Carter/Mendez, before coming to Disney in 1984 to work as an effects assistant on *The Black Cauldron*. Like

Wise, he soon moved over to the story department, working on such projects as *Oliver & Company* and *The Little Mermaid*.

After completing *Cranium Command* in 1989, the two directors got a call out of the blue telling them that they had been selected to direct Disney's then upcoming animated film, an adaptation of the French fairy-tale, *Beauty and the Beast*. Wise and Trousdale, heading up a huge team of incredibly talented artists, musicians and craftspeople, would make animation history with the film. Not only was *Beauty and the Beast* the very first animated film to be nominated for a Best Picture Oscar, it was also the first animated feature in some time to have tremendous cross-over appeal for people of all ages, leaving an indelible stamp on the world of Disneyana.

In the years that followed *Beauty*, the two were involved in some very eclectic projects at the studio. Trousdale worked for a while story boarding 1994's *The Lion King*, while Wise served as executive producer and supervised the voice overs on Disney's live-action feature *Homeward Bound: The Incredible Journey*.

Soon however, the two directors found themselves back in France with *The Hunchback of Notre Dame*.

"I think once we do *Cyrano* and *The Phantom of the Opera*, that will pretty much be it!," jokes Wise of his back-to-back "French projects."

Despite its atypical storyline, the studio had many reasons to choose Victor Hugo's novel for animation.

"What we're constantly looking for is a great story that has great emotion, a lot of scope, larger than life characters and *The Hunchback of Notre Dame* definitely fits the bill," says Wise. "In many ways, the characters are a lot like the characters out of a fairy tale, Victor Hugo painted them in such broad strokes."

Once finding that *Hunchback* could be easily tailored to animation, one of the film's first challenges arose. How do you transform a deformed bell-ringer into an animated character.

"The one thing that we definitely knew from the outset was that we did not want to go the route where we took Quasimodo and abstracted him to the point that he became like another one of the seven dwarfs. You know - Happy, Dopey, Sleepy and Quasi," jokes Wise.

Trousdale adds, "One thing we wanted to do was make him different, make him our own. Another thing is a balancing act of making him somebody who, when the population of Paris says, 'My God he's the ugliest person in France', you have to believe it. But he also has to have something about him that you can see inside; this loving quality, this appeal that's within."

For the directors, one of the perks of making *Hunchback* was the opportunity to embark on a trip to Paris during the film's pre-production.

"We didn't want to go the route where we took Quasimodo and abstracted him to the point that he became like another one of the seven dwarfs. You know – Happy, Dopey, Sleepy and Quasi."

– Kirk Wise

"It's so rare on an animated film where you can actually visit the locations that the story takes place in," says Wise. "It was really fantastic to be able to explore every nook and cranny and actually go to the various locations that are described in the novel. It really inspired so much imagery and ideas."

Hunchback also allowed Wise and Trousdale to push the artistic and technical envelopes of Disney animation. For the film's show-stopping production number *Topsy Turvey* and the film's climax, the directors needed a cast of about 6,000 townspeople and soldiers to act as "extras", which at the beginning presented a stumbling block.

"In *Beauty and the Beast*, we did several scenes where we would have a dozen people. Having to animate that few people by hand was a chore," says Trousdale. "So, we knew that, to get this epic feel [in *Hunchback*], you were going to have to see these people."

To save the animators from complete and utter breakdowns, the directors employed computer generated imagery (CGI), which had previously brought *Beauty and the Beast*'s ballroom and the wildebeest stampede in *The Lion King* to life.

"Basically, inspired by the wildebeest stampede," adds Wise, "we thought, 'Gee, would it be that much of a stretch to stand these wildebeests up on their hind legs, give them clothes and hats? Instead of a stampeding wildebeest herd, let's have a human herd of party goers.'"

For the directors, helming an animated film is "like watching a kid grow up," says Trousdale. "It starts out as one thing and turns into something else and you don't quite know where it's going to go," he says. "In every stage of production it gets better. When we start out, we're reading the script, saying, 'Yeah, okay, this will work. This looks pretty good.' Then, we put it up on storyboards and we watch a story artist pitch an idea of just rough little story sketches. It gets even better when you shoot it on film and put some contemporary music and voices on it, and then, when it's animated, boy, it gets even better. It's like ladder steps up – better and better."

It's all part of that "Illusion of Life", as Disney legends Frank Thomas and Ollie Johnston call it. The animation production process never ceases to amaze, not only audiences, but even the directors themselves. Kirk Wise says his reaction to seeing the first segments of animation is always the same.

"It's like Dr. Frankenstein shouting, 'Alive!'."◆

This article's author, Mike Lyons, Long Island, New York, is a contributing writer for Collectors' Showcase *magazine. He's written numerous articles on film, animation and collectibles. His work has appeared in publications such as* Cinefantastique *and* Sketches, *the official magazine of The Walt Disney Collectors Society.*

Marc Davis in 1949 with Ilene Woods, the voice of Disney's Cinderella.

Disney's famed "Nine Old Men" of animation: (front row) Ward Kimball, Frank Thomas, John Lounsberry; (second row) Eric Larson, Marc Davis, Milt Kahl, Woolie Reitherman; (back row) Ollie Johnston and Les Clark.

Marc Davis:

Animator, Imagineer, Legend

In the annals of Disney history, Marc Frasier Davis will be impossible to categorize. From the golden age of animation, to Disney's silver age, to the development of Disneyland attractions, Davis participated in them all. As animator, director, Imagineer, teacher or artist – whatever the role, Davis excelled, creatively.

His 43-year career with the Walt Disney Company includes such noteworthy accomplishments as being one of Walt Disney's famed "Nine Old Men" of animation and serving as an original Disney Imagineer. So great are his contributions that, in 1988, he was officially deemed a "Disney Legend."

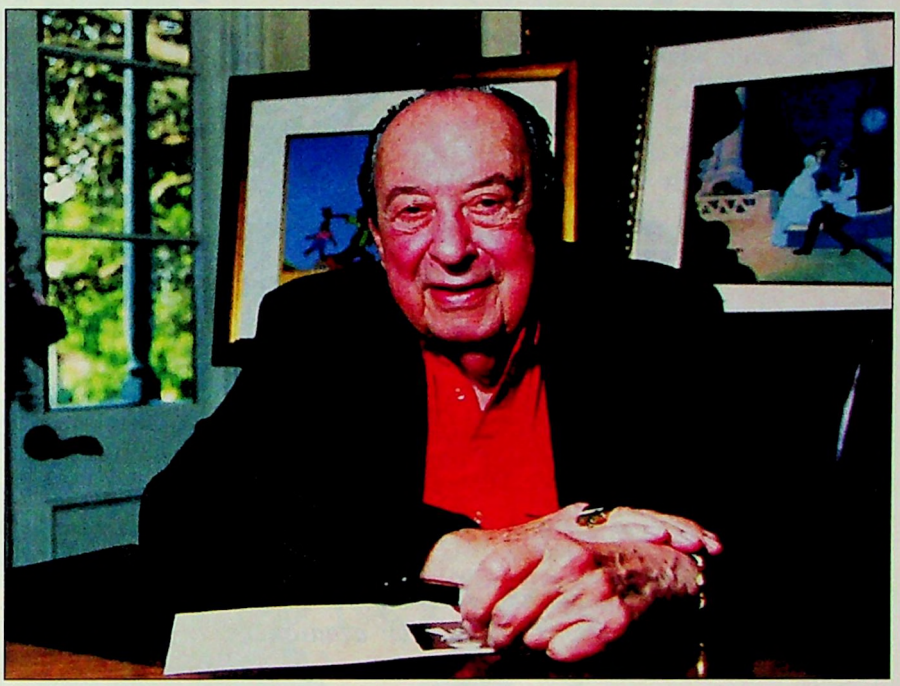
Named by many as the greatest animator of the female form, Davis, now 84, helped create many of our favorite characters. Indeed, when they were good – Snow White, Cinderella, Sleeping Beauty and Tinker Bell – they were very, very good, but when they were bad – Maleficent and Cruella de Vil – they were wonderful. He also contributed to films such as *Bambi*, *Victory Through Air Power*, *Song of the South* and *Alice in Wonderland*.

As one of the first Disney Imagineers, the group of people who design Disney theme park attractions, his work can be found in the Disney theme parks throughout the world.

Marc Davis was born March 30, 1913, in Bakersfield, California. He studied at the Kansas City Art Institute, the California School of Fine Arts in San Francisco and the Otis Art Institute at the Parsons School of Design in Los Angeles.

In 1934, Davis applied for a job at the Walt Disney Studios in Los Angeles. Somehow, the employment office interpreted the name "Marc" as "Mary" and answered his application with a letter addressed to "Miss Davis," stating that, "at the present time, we are not hiring any women artists."

Fortunately, the miscommunication was corrected December 2, 1935, when Davis was hired as an apprentice animator at the Walt Disney Studios.



Marc Davis today.

After his initial training, and because of his understanding of anatomy and skill with the human figure, Davis was promoted to assistant animator on *Snow White and the Seven Dwarfs* (1937), eventually animating its title character, Snow White.

Following his assignment on *Snow White*, Davis was given the opportunity to practice his specialty and joined the unit that was working on *Bambi* (1942). While enrolled at the California School of Fine Arts, he had spent many hours sketching at Fleishhacker Zoo. This, evidently, proved useful. For *Bambi*, Davis spent most of his time working on the story, designing the characters an developing the "Twitterpated" sequence, during which Bambi, Flower and Thumper encounter the opposite sex. Davis' story drawings for *Bambi* are considered some of the finest studies of animal characters ever created at the Disney Studios.

After the release and success of *Bambi*, the Walt Disney Studios turned all of its resources to the war effort and began producing a number of animated films for civilian and military audiences. One of Davis' most unusual wartime projects involved doing the preliminary character design for the feature-length, animated film adaptation of Major Alexander Seversky's book, *Victory Through Air Power*.

Song of the South (1946), the combination live-action and animated film, was Davis' first assignment following the war. He was responsible for animating Bre'r Fox and Bre'r Bear as they try and con Bre'r Rabbit with the trap of a tar baby.

Marc Davis, the teacher, emerged in 1947, when Don Graham, who ran the Disney animation training program, asked Davis to take over the advanced drawing class he was teaching at the Chouinard Art Institute in Los Angeles. Davis spent the next 17 years explaining his own principles, as well as those Graham had developed. His students included Bob Kurtz, one of the top commercial animators in the United States; UCLA animation professor Dan McLaughlin; and Alice Estes, the lovely fashion designer who later married Davis.

The 1950s found Davis developing the animated heroines for many of Walt Disney's classic films of the period, including the title character in *Cinderella* (1950), Alice in *Alice in Wonderland* (1951), and *Princess Aurora in Sleeping Beauty* (1959). He also animated the mischievous pixie Tinker Bell in *Peter Pan* (1953) and the wicked fairy Maleficent in *Sleeping Beauty*.

In 1961, the motion picture screen saw Davis' last, and probably most memorable animated character – Cruella de Vil, the screeching, door-slamming, vamping villainess of *101 Dalmatians*. According to Davis, Cruella was based on two or three people. One was an actress that had read the part because they wanted a comic villainess. He added a little Tallulah Bankhead and a little from a fashion designer he knew who was "extremely volatile."

During the 1960s, Davis took on another role, that of Disney Imagineer. Walt Disney assigned Davis to the budding WED Enterprises, now called Walt Disney Imagineering, the Disney subsidiary responsible for the overall design and creation of the theme parks, their various attractions, shops and restaurants. Davis was integrally involved in the creation of attractions for the 1964 New York World's Fair, Disneyland in California, the Walt Disney World Resort in Florida and Tokyo Disneyland.

Davis' creative input can be seen in attractions such as Great Moments with Mr. Lincoln, The Haunted Mansion, The Jungle Cruise, Country Bear Jamboree, Carousel of Progress,

Continued on pg 65

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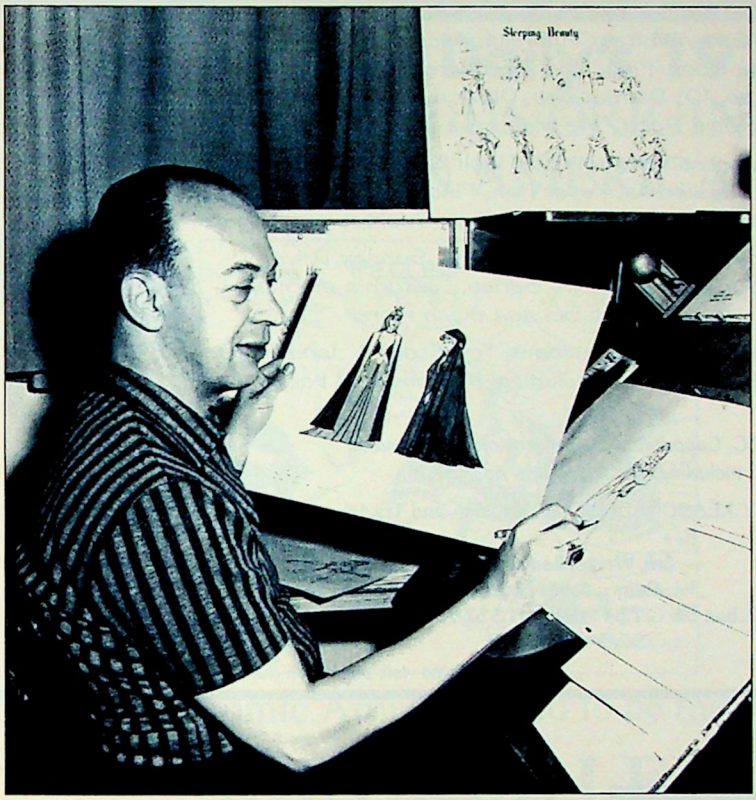

Marc Davis in the 1950s, at work on the design of Princess Aurora from the classic Disney animated film *Sleeping Beauty*.

The wicked persona of Maleficent, the evil fairy in Walt Disney's classic animated film *Sleeping Beauty*, comes to life through the pencil strokes of legendary Disney animator Marc Davis.

Continued from pg 63

America Sings and It's a Small World. He also contributed to the World of Motion attraction at EPCOT Center in Walt Disney World.

He was a major creative force behind the development of one of the most popular Disney Them Park attractions, Pirates of the Caribbean. Davis feels the show owes much of its success to its reliance on a strong story and characterization.

"If you see the 'Pirate' attraction, or something of that sort at Disneyland, the one common denominator between that and film animation will be story – a storytelling situation," Davis explains.

In the early 1970s, Davis and his wife, Alice, became intrigued by the art and culture of Papua, New Guinea. Over the years, they made several visits to the island nation, collecting artifacts, tribal lore and sketching what is quickly becoming a vanishing civilization.

Davis retired from the Walt Disney Company in 1978 to concentrate on his paintings, books and lectures. He continues to consult with various entities within the Walt Disney Company, including Walt Disney Art Classics, which publishes many of his most famous Disney animation art images.

Davis was officially designed a "Disney Legend" during a ceremony in 1988 at the Walt Disney Studios. The ceremony was officiated by Michael Eisner and Roy Disney. Fellow "Nine Old Men" and legendary Disney animators Frank Thomas, Ollie Johnston and Ward Kimball all received the award.

Davis and his wife, Alice, live in Los Angeles and continue to be active in the 1990s.

In January of 1994, Davis conducted the first Marc Davis Lecture on Animation, moderated by famed film historian and author Leonard Maltin, at the Academy of Motion Picture Arts and Sciences in Beverly Hills, California.

Most recently, in January of 1996, Davis was one of the official float judges for the world-famous Pasadena Tournament of Roses Parade.

As in the past, he and his wife are set to attend the 1996 Disneyana Convention at the Walt Disney World Resort.◆

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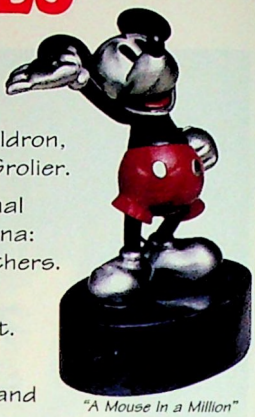

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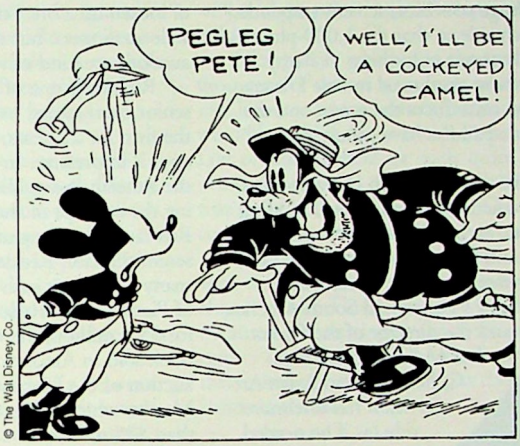

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Out of His Element (And Loving Every Minute of It)

Sotheby's David N. Redden, Disney's Auctioneer

By Mistie Smailer

What could be more dignified than a Sotheby's auction? A hushed room on Manhattan's Upper East Side (or other, similar, Sotheby's location around the world), filled with a few hundred people intensely interested in the art or artifact on the block. The only entertainment is the sporadic bidding frenzies on prized pieces.

Contrast that with a Disneyana Auction, held in large, cavernous rooms with huge television screens suspended on each side so that the 1,000-plus crowd can see everything. A flashy floor show conducted in true Disney fashion introduces the event, and the bidder's paddles have mouse ears on them.

The only common characteristics of the auctions are occasional bidding frenzies, extraordinary prices on some items and David N. Redden. Redden, senior vice president, director of Sotheby's North and South America and the director of the Books and Manuscripts, Coins, Collectibles and Asian Art Division has one more title (as if he needed one). He is the "Official Disney Auctioneer."

"[The people at] Disney are very flattering, they call me their official auctioneer. And I rather like that," says Redden, who has been the auctioneer at all five of the previous Disneyana auctions. "I've done all the Disneyana auctions and I've enjoyed doing them very much. They're quite different from a Sotheby's auction in many respects. There's clearly an entertainment value that one doesn't see in a straight Sotheby's auction. It requires me to sort of loosen up a bit. I'm still a Sotheby's style auctioneer, but the Disneyana auctions are kind of wild."

Redden is one of Sotheby's most senior auctioneers, having been with the firm for 22 years, and his experience is impressive. In 1993, he created the Russian Space History sale, proposing the concept of the sale to the Russian Space Program. In his role as senior director, Redden presided over many important sales including the sale of Pierre-Joseph Redoute's *Les Liliacees* for $5.5 million, the record price for a book sold in America. He oversaw the auction of the Library of H. Bradley Martin, which achieved a total of more than $35 million in a series of nine sales. That was the highest sum ever realized for any non-painting or non-jewelry sale. Redden headed up the the Collection of the Garden Ltd. sale, which totaled more than $16 million and included rare Shakespeare folios selling for $2.09 million. He also was the primary auctioneer for the record-breaking sale of the Nelson Bunker Hunt and William Herbert Hunt collections of ancient coins. That realized almost $23 million.

During his 22 years at Sotheby's, animation art developed into a collectible artform.

"It wasn't until the mid '80s that animation sales really began to take place in a serious way. Animation has become a very strong collecting field, a fairly solid, straightforward one now," Redden says.

Redden and Sotheby's became involved in the Disneyana auctions through animation sales.

"Sotheby's involvement with Disney goes way back to the 80s. We've held a series of sales with cels from feature animation films, starting with *Roger Rabbit*," he explains, referring to the sales that Sotheby's holds of animation artwork from the latest features. The last auction was of artwork from *Pocahontas*.

"We were adventuresome when we

first started the Disney sales, because we were dealing with animation that is virtually only a few months old, brand new animation... There was some trepidation when we did it. In fact, the sale was a tremendous success. We sold one cel for nearly $50,000, so that it was vindicated."

Redden says that sale revealed a big change in the market. A market that had not even been prepared to buy vintage was now buying contemporary animation.

"Before that we were involved with some other things with Disney, so there's a long association with Disney on the animation side. When the Disneyana Convention started, they naturally came to us and asked if we would help them with their auctions. We said yes, absolutely."

The obvious difference between a traditional Sotheby's auction and the one at Disneyana is the entertainment. It starts off with a floor show that covers, in song, the conditions of sale.

"Last year it was more like a burlesque floor show. In the past, it's been *The Little Mermaid* or something of that sort," Redden says. "This one was rather amusing, particularly because I had my family with me. I have two small children; they were six and two at the time. After they [the women performing] had done their show and I came up to the microphone, they all came up and gave me kisses on the cheek. My son, who was sitting on the first row next to my wife, turned to my wife and said, 'Mommy, why do those women like Daddy so much?' I had lipstick all over my cheek. One does have to loosen up."

"There are ways in which, in fact, Sotheby's could learn from Disney," Redden admits. "Disney puts on the most wonderful show. There is a part of the auction process which really is entertainment, and it always has been. I think that an auction is not necessarily highly entertaining. Unless you are riveted by the objects being sold, you may find something better to do with your time."

Reddin finds the size of the Disneyana auction crowd and room challenging. Even with the help of bid spotters, people who make sure no bid is missed, it "requires a sharp eye to see someone who is several hundred feet away from you in a corner of the room."

The type of bidder is also different, with a larger percentage of inexperienced bidders.

"The people who bid in the tens of thousands of dollars are people who are well know to us [at Sotheby'] already. It would be odd if they weren't, in fact. Lots of bidders there are really quite inexperienced, and this is perhaps their first introduction to an auction. One certainly gives them extra time to bid.

"I usually start things very low – very, very, very low – to give everybody a chance to bid. They won't buy it, because we're starting at about ten percent of its value, but, still, everybody has this feeling of being able to put their hands in the air."

He says that, over the years, the Disneyana organizers have learned from doing these auctions what kinds of items the audience finds exciting and what ones they aren't interested in.

"That has been interesting from our point of view, because Disney is selling things that we don't at Sotheby's, such as artwork commissioned on Disney themes, which is then put up for auction. Some of them are really quite wonderful and they bring a great deal of money."

Redden expects to be at the 1996 auction, but he's not sure what will happen this year.

"They kind of keep it a half secret. I remember, at one point, I was supposed to look like a rap star, with a baseball cap worn backward, counter to my persona. I always approach it with a little bit of fear and trembling about what they're going to do to me next."

It should be entertaining.◆

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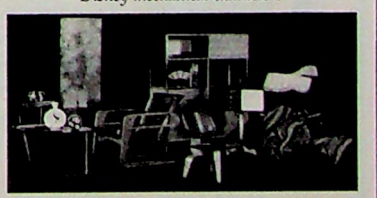
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Michigan and Ohio Sites Locations of Newest Walt Disney Gallery

The Walt Disney Gallery's newest locations were set to open in August at Somerset Collection North in Troy, Michigan, and Great Northern Mall in North Olmstead, Ohio. As with the other gallery locations, these feature the finest works created and inspired by Disney artists and offer collectors the opportunity to take these treasured images home with them, in merchandise ranging from animation art to jewelry, posters and greeting cards.

Ever since Mickey Mouse first appeared on screen in 1928's *Steamboat Willie*, Disney enthusiasts have admired and collected Disney art. As their tastes grew more sophisticated, the artwork kept pace.

Today, such world-renowned artists as Christian Lassen, Peter Max and Hiro Yamagata have turned to the world of Disney for inspiration. Top designers, including Nicole Miller, Michael Graves, Judith Jack and Christopher Radko feature Mickey and other Disney characters in their creations for the gallery.

These one-of-a-kind pieces can be found at The Walt Disney Gallery, alongside animation and a large assortment of merchandise that celebrates Disney's artistic heritage.

The first Walt Disney Gallery opened November 4, 1994, at the Main Place Mall in Santa Ana, California. Three others quickly followed. A location at Fashion Show Mall in Las Vegas, opened November 1995. Two opened this year at 5th Avenue, Manhattan, New York, and in Natick, Massachusetts.

Every Walt Disney Gallery is divided into several distinct areas, each featuring a unique assortment of merchandise.

The Animation Gallery is home of an extensive collection of animation art, both limited-edition reproductions and original cel art from Disney televisions shows. This Renaissance-inspired rotunda also features animation maquettes, exquisitely detailed, three-dimensional models used by Disney animators.

In the Contemporary Gallery, guests will find artwork by Lassen, Max, Yamagata and others, in addition to inspired accessories such as vases, charger plates and place settings that bring the special Disney touch into the home. Top fashion designers have crafted neckties, scarves, jewelry and other apparel items that can be found in the Contemporary Gallery as well.

The Gallery Shop features personal and gift items – including greeting cards, stationery, posters and books – that incorporate the art found throughout the Walt Disney Gallery.

Every collector's dream can be realized in the Collectibles Gallery, where the Walt Disney Classics Collection is featured alongside creations by Halycon Days, Waterford, Limoges, Lladro and others.

With interior design by Walt Disney Imagineering, the same group responsible for bringing Disney theme parks to life around the world, the Walt Disney Gallery features a host of whimsical design elements.

Guest service at the gallery reaches new heights with personalized service by cast members who are extensively trained in Disney art, collectibles and other Disney-inspired merchandise. That guest service extends to the unique "Be Our Guest" Registry system that registers collectors according to their interests.

Each year, new animated feature films, theme park attractions and other memorable Disney moments are created. As these new works continue to be introduced to Disney admirers new and old, they will find a home at the Walt Disney Gallery.◆

New Collectibles from Disney Legends

The names Frank Thomas, Ollie Johnston, Marc Davis and Carl Barks bring smiles to the faces of Disney enthusiasts. Gifted Images Publishing Ltd. announces some new art and collectibles featuring unique work from these living legends.

Self portraits of Frank Thomas and Ollie Johnston now appear on collector watches, the newest additions to the Gifted Images Collector Watch Series. Frank and Ollie join Marc Davis and Carl Barks in creating the images that grace the face of their own watches, which retail for $75.

Carl Barks fans should enjoy a new serigraph of his 1978 watercolor painting, *St. George the Dragon Slayer*. Printed in 18 colors on two-ply museum board, the serigraph is released in a 225-piece, limited edition. Each is individually signed and numbered and is available from Gifted Images for $275.

Barks fans can also "meet" Carl up close and personal by viewing *Carl Barks, The Duck Maestro*. This 90-minute, historic interview with "the Duckman" is conducted at his home and studio in Grants Pass Oregon. The video retails for $39.95.

Marc Davis fans or any golf enthusiast should be interested in a new Davis portfolio. Marc Davis – The Art of Golf is an eight-serigraph, boxed set that looks at the art of playing golf through the imagination of this Disney legend. Each serigraph is individually numbered and signed. The portfolio retails for $850.

Orders for these items can be placed at the Gifted Images booth during the Disneyana Convention or by calling (800) 726-6708. ◆

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A unique gallery recently opened in the new Galleria at Sunset in Las Vegas, Nevada. Entertaining Images' owners Brian and Neil Cantor established their new business after 25 years of collecting.

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Avid collectors of both animation art and related vintage collectibles, Brian and Neil have created the ideal retail environment that they sought for many years, but could never find. As collectors for more than 25 years and dealers for more than eight, their experience taught them that, just like themselves, people who are "collectors" tend to collect in more than one specific area. With this in mind, they set about to create a "collectors Xanadu."

With hits inventory of high-quality animation art as a cornerstone, Entertaining Images offers an amazing selection of vintage toys, books and collectibles.

If you're looking for a first edition Tom & Jerry Golden Book, a 1960s Marx Fred Flintstone and Dino mechanical toy, a 1930s cast steel Kenton Ladder Truck or mint-in-the-box, 1965 James Bond hand-painted action figures, Entertaining Images has it.

Always looking for tomorrow's collectibles today, Entertaining Images also showcases unique and limited-edition items featuring *Star Wars, Star Trek* and Coca-Cola characters.

In addition, Entertaining Images has amassed what its owners believe to be the largest private collection of Carl Barks lithographs available anywhere. With an extensive inventory of approximately 500 lithographs available, the gallery offers the collector a vast selection to choose from, including gold plates, special editions, printers proofs and progressive proof sets.◆

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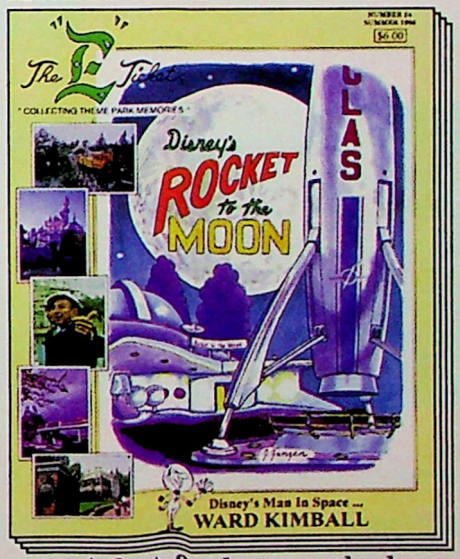

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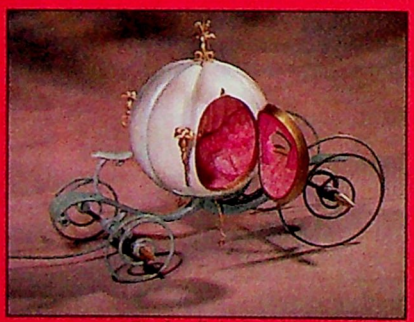
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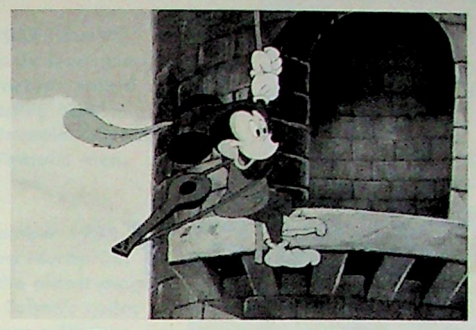

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Disney and Popular Culture Revealed Through Magazine Covers

Throughout the years, magazines have reflected what's happening – socially, economically and politically – in the nation and the world. Looking at Joel Cohen's collection of magazine covers, dating from 1937 to the present, shows just how pervasive the Disney presence has been modern society.

From technological, to business, to news and to trade, magazines in every possible genre have featured Disney covers of some sort.

Two of the earliest magazine covers in Cohen's collection are from *Modern Mechanix*, dated November 1934 and January 1937. They illustrate articles about how cartoons are made and the latest technology available to make animated shorts.

Walt Disney himself appears on a variety of covers – illustrating articles about his business, the newest film, and even an interview with his daughter. A French cover, commemorating Disney's death, features Mickey Mouse crying.

A number of covers illustrate articles featuring, reviewing or covering *Snow White and the Seven Dwarfs*, Disney's first animated feature, giving us some idea of the effect that film had on the country at the time. Other Disney releases, from the past through the present, received the "cover treatment" too.

Milestone theme park events are shown on the covers, including the opening of Walt Disney World and the Disney-MGM Theme Park.

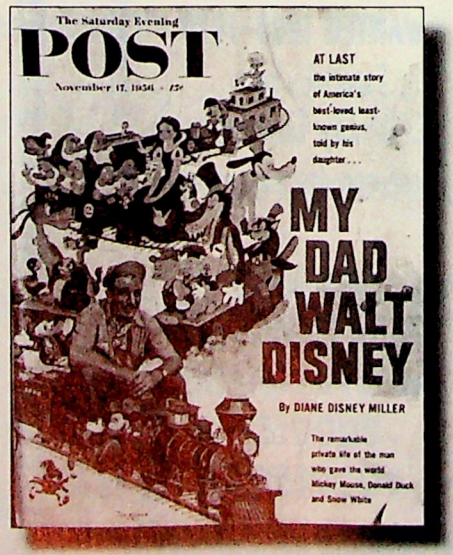
Cohen, an avid Disney collector and dealer, even owns a few magazines with satirical Disney covers, including *The New Yorker*, *MAD*, and *National Lampoon*. Cohen is the owner of Cohen Books and Collectibles in Boca Raton, Florida.

Pictured on these pages are a small selection of magazine covers from Cohen's collection.◆

Information about all of the magazines featured on these pages was provided by Tamara Calkins

Covers from the collection of Joel Cohen

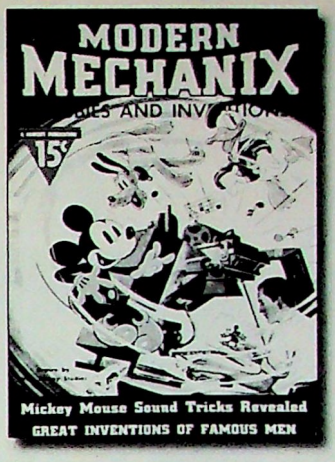
All images © The Walt Disney Company

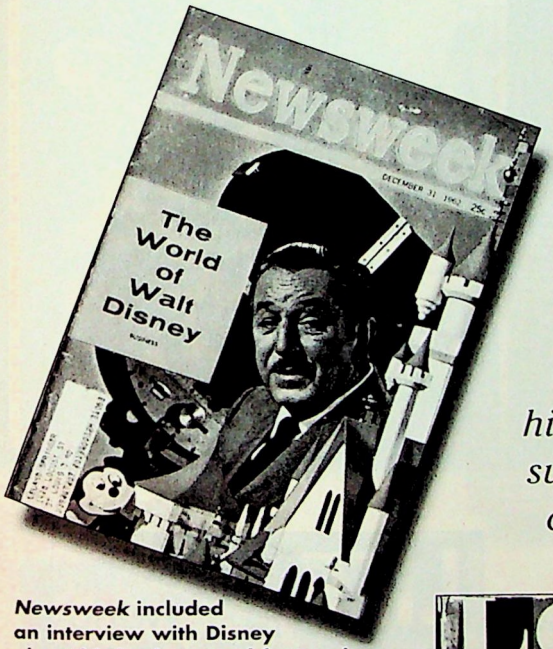

The Saturday Evening
POST
AT LAST
the intimate story of America's best-loved, least-known genius, told by his daughter . . .
MY DAD WALT DISNEY
By DIANE DISNEY MILLER
The remarkable private life of the man who gave the world Mickey Mouse, Donald Duck and Snow White

To illustrate an article written by Disney's daughter, Diane Disney Miller, *The Saturday Evening Post* featured this artwork on its November 1956 cover.

The January 1937 issue of *Modern Mechanix* illustrates an article on cartoon sound technology, Mickey Mouse Sound Tricks Revealed: Great Inventions of Famous Men.

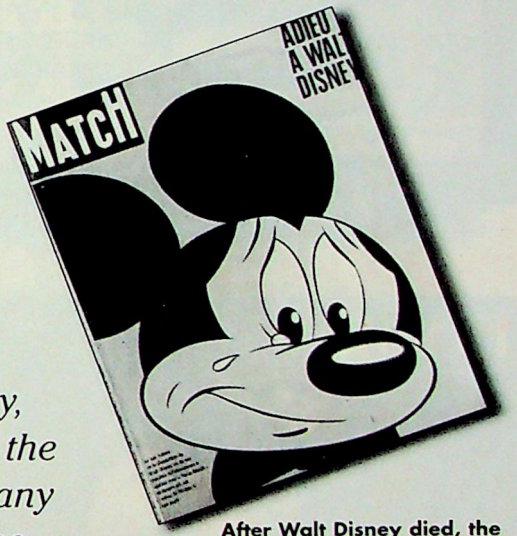
From the November 1934 issue of *Modern Mechanix*, this is one of the oldest magazine covers in Cohen's collection that features a Disney theme. The cover illustrates "How Comic Cartoons Make Fortunes."





Newsweek included an interview with Disney about his business and featured this cover for its December 1931, 1962, issue.

Walt Disney, himself, was the subject of many cover photos.



After Walt Disney died, the December 24, 1966, issue of *Paris Match*, a French magazine, featured this cover showing Mickey Mouse crying.

The July 26, 1955, issue of *Look* with Disney and Fess Parker on the cover, included an article about Disneyland's opening, Disney on television and introduced Parker as Davy Crockett.

Continued on pg 78

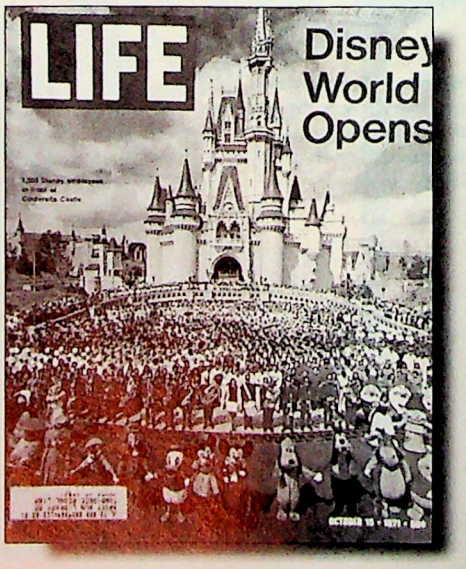
Continued from pg 77

Snow White and the Seven Dwarfs *made such an impact that magazine covers from all over the country featured the film.*

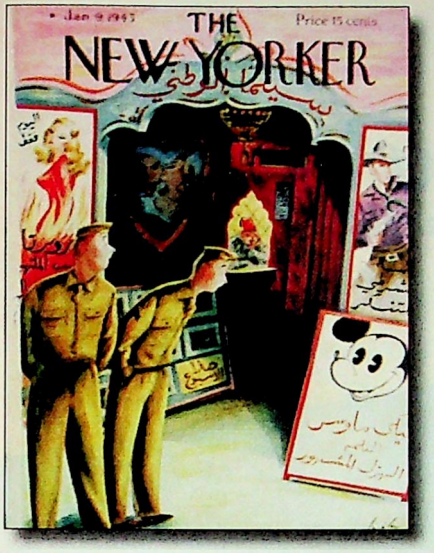
Left: Even *Time* jumped on the *Snow White* bandwagon December 27, 1937, with this cover featuring Disney and the dwarfs.

Below: *Radio Guide* featured a cover especially prepared for the magazine's Christmas issue, dated for week ending December 31, 1937.

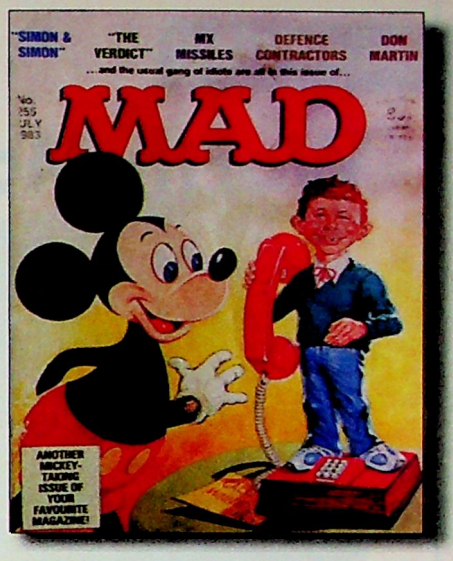
MERRY CHRISTMAS, A HAPPY NEW YEAR
Complete Programs to Be Broadcast Week Ending December 31
RADIO Guide
TEN CENTS
MERRY XMAS TO SNOW WHITE
WALT DISNEY



***Life* and *Look* both commemorated the opening of Walt Disney World on their covers in issues during 1971.**



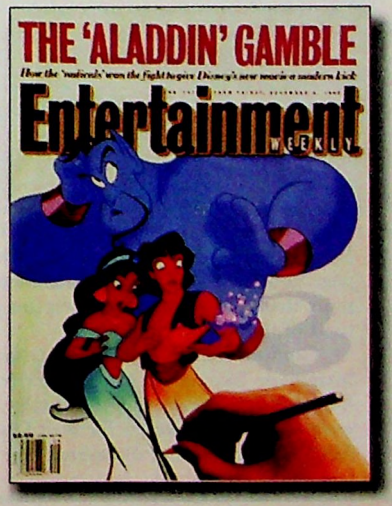
Disney themes didn't escape satire on magazine covers, indicated by these covers: the January 9, 1943, issue of *The New Yorker* and the July 1983 issue of *MAD*.



A *New York Times* magazine cover, dated August 1, 1976, showing Mickey's face, illustrated an article about whether the new generation of artists can live up to the legacy of Disney.

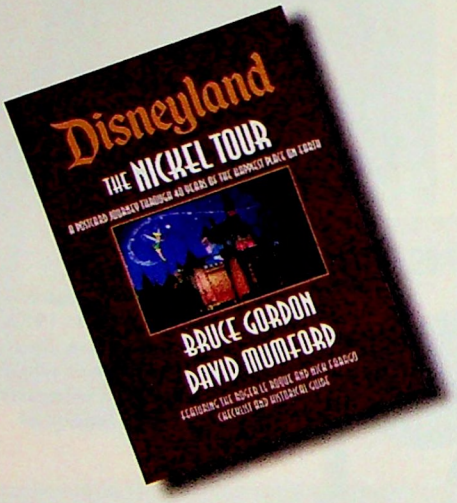
Left:
Newsweek, June 27, 1988, covers the business side of making *Who Framed Roger Rabbit?*

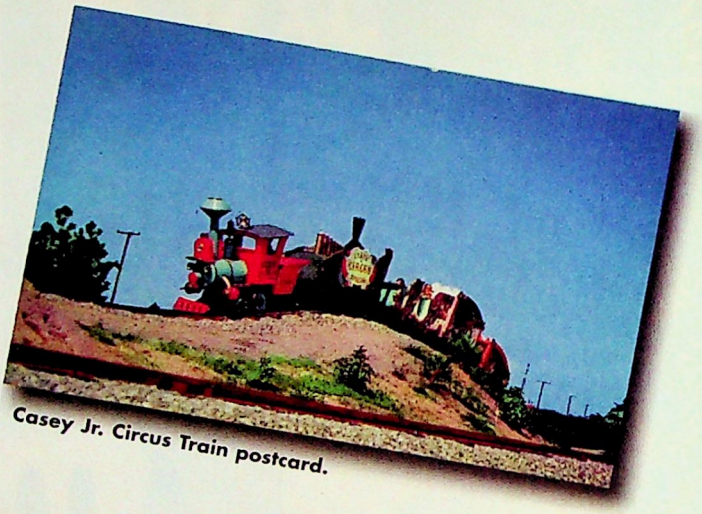
Right:
Entertainment Weekly 's December 4, 1992, illustrated an article about a Disney gamble, this time with *Aladdin*.



Worth More Than a Nickel

New Book Tracks Disneyland's History Through Postcards





Casey Jr. Circus Train postcard.

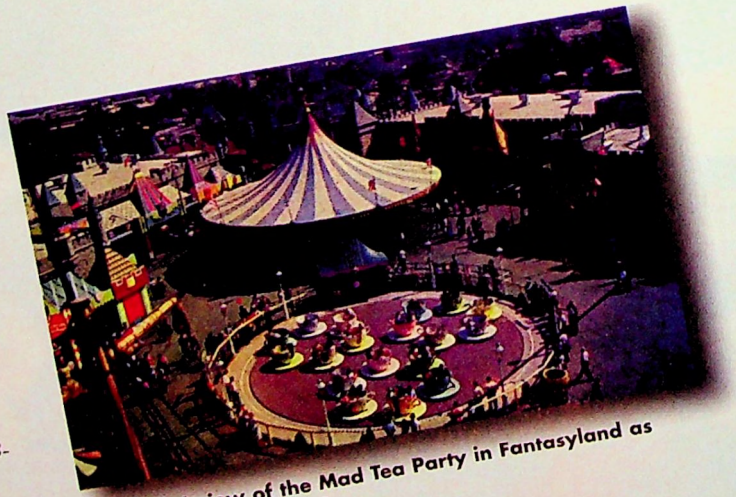
DISNEYLAND: THE NICKEL TOUR
A Postcard Journey Through 40 Years of the Happiest Place on Earth
by Bruce Gordon and David Mumford
Published by Camphor Tree Publishers
Santa Clarita, California

All images © Disney Enterprises

Before Disneyland was built, there were Disneyland postcards. Postcards were created on practically everything having to do with Disneyland, from the conceptual drawings of planned features and attractions to the latest rides. In fact, looking at the thousands of Disneyland postcards sold throughout the theme park's 40 years provides an ideal historical account of Disneyland.

In the new book, *Disneyland: The Nickel Tour*, authors Bruce Gordon and David Mumford, track this history of Disneyland through postcards. In their 368-page, full-color book, they've done much more than just document and reprint pictures of the postcards, however.

Gordon and Mumford, both Disney Imagineers (the people who create the attractions at Disney theme parks), met in the early '80s while they were working on projects for Walt Disney World's EPCOT Center. They discovered that they both shared a



An aerial view of the Mad Tea Party in Fantasyland as pictured on a postcard.

common hobby, collecting old Disneyland postcards.

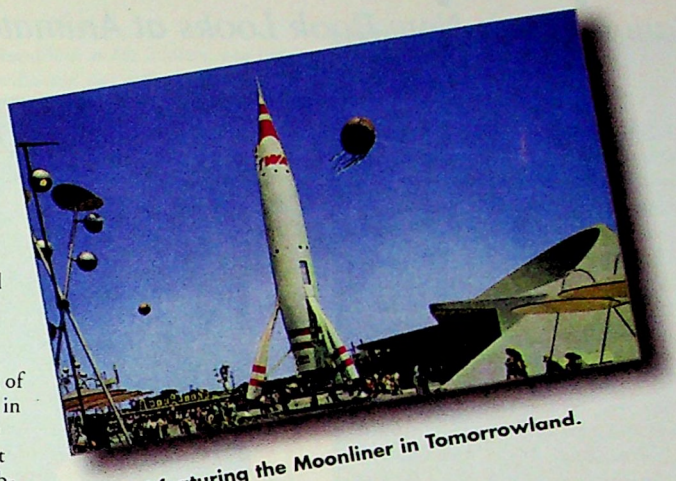
After collecting the cards and examining hundreds of them, they both had a lot a questions about the history of Disneyland. Was there really a butcher shop on Main Street? When did the Flying Saucers attraction leave the park? What part of Frontierland did the stagecoach travel?

Many of the original imagineers were still working on projects at Walt Disney Imagineering. So, over the next 12 years, the two spent many lunch hours in the cafeteria listening to legendary tales about the making of Disneyland. They've incorporated the stories in their book, providing readers with one of the most complete (and certainly one of the most entertaining) histories of Disneyland ever published.

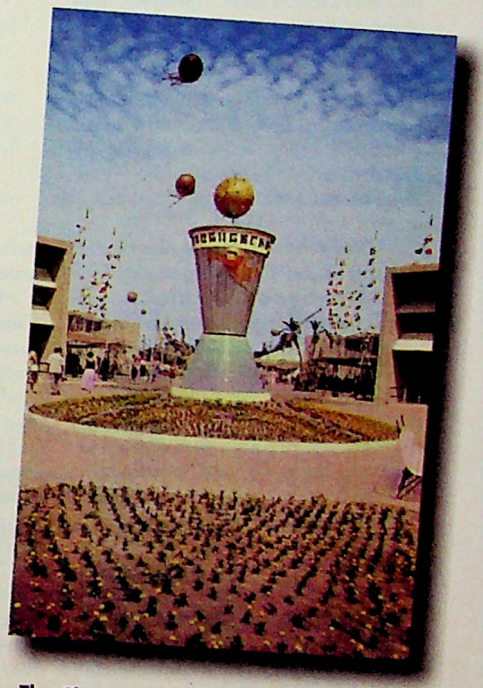
The book includes more than 1,000 illustrations and 750 postcards. Many of the cards are extremely rare and most of the photographs have never been printed before. Stories feature rare and forgotten attractions, as well as attractions that never came to be. The book contains many previously unpublished stories and interviews with people behind the creation of Disneyland.

An added feature of this publication is the Roger Le Roque and Nick Farago Checklist and Historical Guide to Disneyland Postcards, a complete chronological catalog listing of every Disneyland postcard ever issued.◆

Disneyland: The Nickel Tour is available for $75, plus $5 shipping and handling (and 8.25% sales tax for California residents), from Camphor Tree Publishing, P.O. Box 800088, Santa Clarita, CA 91380-0088.



A card featuring the Moonliner in Tomorrowland.



The Clock of the World, shown on this postcard, served as entrance to Tomorrowland until 1966.

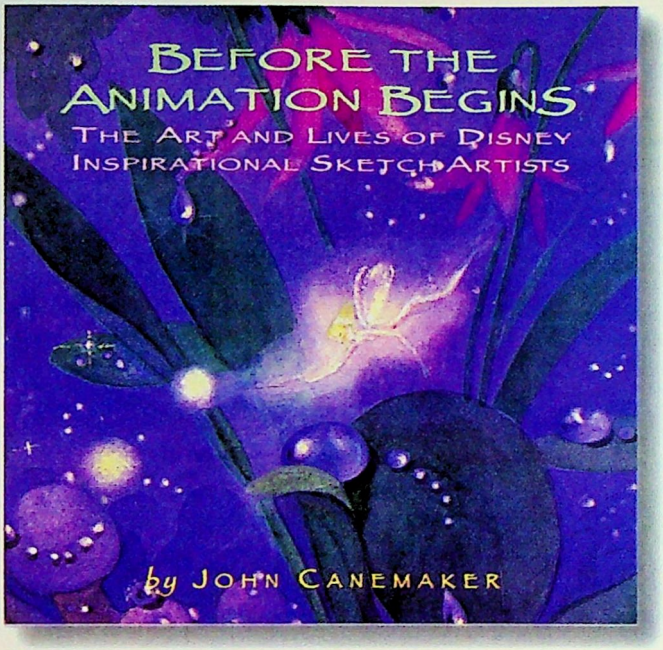
Sheriff Lucky keeps the peace in Frontierland, as pictured on a postcard.

Truly Inspirational

Canemaker's New Book Looks at Animaton's Unsung Heroes

by Mike Lyons

BEFORE THE ANIMATION BEGINS
The Art and Lives of Disney Inspirational Sketch Artists
by John Canemaker
Published by Hyperion, New York



All images © Disney

Inspirational sketch artists are the unsung heroes of animation. In the production of an animated film, these are the people who establish the story's tone, create colors to evoke a mood and even help develop a character's personality. At the Walt Disney Studio, the work of inspirational sketch artists is among some of the most beautiful ever created there. However, most of the work has never been seen and many of the artists never received the recognition they deserve...until now.

Noted animation scholar John Canemaker celebrates their work in his new book, *Before the Animation Begins: The Art and Lives of Disney Inspirational Sketch Artists*, scheduled for release in October.

"They're extraordinarily important, in terms of just conceiving of characters that then go on and become part of our culture," says Canemaker of the artists. "In terms of creating the ideas for the drama – the story, the mood, the colors – all of the elements are there at the beginning. To me, it's an extraordinarily creative part of making animated films. So much of animation can be very tedious, but this is a very free, open, creative section of the process."

During the pre-production stages of an animated film, an inspirational sketch artist takes concepts and ideas for the film and gives them "life" of sorts through sketches, most of which go on to influence the directors, animators and even the musicians involved in the film.

Before the Animation Begins takes an in-depth look at the artists themselves, their relationship with other artists and animators at the studio and even Walt Disney himself. It also contains 300 color and black-and-white drawings – many never seen before – as well as numerous interviews with Disney artists and animators.

Before writing even began, Canemaker had a somewhat vested interest in the work of Disney's inspirational artists.

"I've always personally collected that kind of art. For me, except for animators' rough drawings, that is as close to the artist as you can get. I had always been fascinated by who these people were, and there's so little information about them."

Today, inspirational sketch artists are as essential to the animation process as pencils and paper. In his book, Canemaker notes that in some capacity, they have always been a vital part of animation. The earliest concept sketches, during the "rubber hose and circle days" of animation, were often limited-design, black-and-white sketches presented in a comic book fashion.

The turning point for inspirational artists came in the early to mid 1930s, when Walt Disney began his search for talented artists and draftsmen to work on the very first full-length animated feature, *Snow White and the Seven Dwarfs*. Albert Hurter was one of the artists hired by Disney. According to Canemaker, Hurter would change the face of inspirational sketch artists at the studio.

"His drawing ability expanded the possibilities of expression, design, content, continuity, and that affected story. Now, the drawings, done on perhaps a single sheet of paper, could be very elaborate. So, there was a change that came into what was known as the inspirational sketch artist."

In his extensive research, Canemaker was shocked to discover that very little information was available on Albert Hurter, a man whose work helped establish the tone for two of the greatest animated films ever made, *Snow White* and *Pinocchio*.

"Very little is known about who Albert Hurter was, even by the people who worked with him," Canemaker says. "Even in the [Walt Disney] archives there was no birth date for him, no definite death date and there was very little in terms of information

about his family. Of course, there were all of these anecdotes about him – how old he was, how quiet he was, how eccentric he was in many ways and how wonderful an artist he was, too. Where did all that come from?"

Like Indiana Jones searching for the lost ark, details such as this are what Canemaker set out to discover and reveal about all the artists mentioned in *Before the Animation Begins*. With researchers working in both California and Switzerland, Canemaker discovered a great deal about Hurter, including the artist's birth and death dates. He also discovered that Hurter, a native of Zurich, was a classically trained artist. If fact, Canemaker found that Hurter wasn't eccentric, as many had painted him. For the most part, however, the artist kept to himself, due to health problems that arose from a childhood battle with heart disease.

"I was also able to tell how old he was when he came to the Disney Studio," says Canemaker. "They kept talking about him like he was Methuselah. He was 48 years old!"

This may have attributed to Hurter's very unique relationship with the then twenty-something Walt Disney, who, essentially, revered the artist.

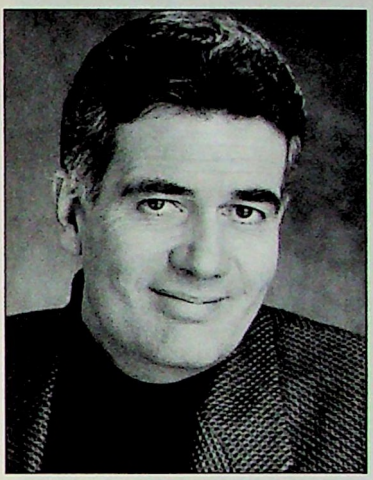
"[Hurter] was older, so he [Disney] had that deference towards age. Walt addressed him as Mr. Hurter, was very respectful and just insisted that the artists follow his designs for *Snow White*," notes Canemaker. "It was his art that inspired Walt so much that he pushed the artists to accomplish the quality that was in Hurter's drawings."

Hurter is just one of the many artists mentioned in the book. Two other artists, Gustaf Tenggren and Ferdinand Horvath, also created inspirational art that had a tremendous affect on the nascent years of Disney feature animation. Tenggren, also a classically trained, European artist, had achieved acclaim as an illustrator before coming to Disney during the Depression. The artist fashioned such beautiful inspirational artwork for *Pinocchio*, that he seemed to capture the story's dual quality of warmth and menace.

As Canemaker states, "*Pinocchio* could be said to be the design work of Tenggren, as well as Hurter; they both contributed a great deal to the look of that film."

On the other side of the spectrum, Canemaker notes that Horvath "was not very happy at the studio. Most of the things that he came up with were interesting and wonderful, imaginative designs, but some of the stuff for *Snow White* was a bit too sinister and macabre to be accepted."

The first two Disney animated features began a "golden age" at Disney, giving way to some of the greatest inspirational art work to ever come out of the studio. In the mid-'30s, Disney created the Character Model Department, a group of artists whose job was to design the characters for upcoming films. The department was led by Joe Grant, who is still active at the Disney studio today!



John Canemaker

"The book is dedicated to Joe Grant," Canemaker says. "Joe is throughout the book, because he has been in just about every phase. In fact,

Continued on pg 84

Book Celebrates Walt Disney World's 25th Anniversary

SINCE THE WORLD BEGAN:
Walt Disney World's First 25 Years
by Jeff Kurtti
Published by Hyperion, New York

Released just in time to celebrate Walt Disney World's 25th Anniversary, *Since the World Began* is an entertaining and unique history of Walt's city of dreams and the world's most popular tourist destination.

This 160-page, fully illustrated, four-color book includes original concept drawings, rarely seen construction photographs and the first complete history of Walt Disney World. The author, Jeff Kurtti, shows us how it grew from a vision of a city of the future -- existing only in the imagination of Walt Disney – to the opening of the Magic Kingdom in 1971 and the creation of Epcot and Disney-MGM Studios. Sidebars in the book provide Disney World insider stories on the amazing landscaping, ingenious environmental awareness programs, celebrity visitors and the continually evolving technology. The book even looks into the future of Walt Disney World, including the anticipated Disney's Animal Kingdom. It also features special interviews with fans and witnesses to what became Disney World.

Jeff Kurtti has written numerous articles on Walt Disney World.

He is also the author of *The Great Movie Musical Trivia Book* and the upcoming *Bad Movie Musicals and How They Got That Way*. Kurtti lives in Los Angeles and has written for *Collectors' Showcase*.◆

Continued from pg 83

when he first came to the studio, he worked in an office with Albert Hurter. He's a direct line to this group of fabulous artists."

In *Before the Animation Begins*, Canemaker not only details the work of Joe Grant and the Character Model Department during the golden age, but also looks at such artists as James Brodrero and Kay Neilsen, both of whom contributed a tremendous amount of inspirational work to *Fantasia*. In fact, *Fantasia* yielded such an incredible bumper crop of inspirational artwork that Canemaker gave the film its very own chapter, "Fantastic *Fantasia*." As his all-time favorite film, researching this particular section was a personal joy for the author.

"To have the dust from the 60-year-old pastels of Fantasia go up my nose and make me sneeze more than once was the best allergic reaction I've ever had," laughs Canemaker.

In another section of the book, Canemaker looks at a seldom explored area of the Disney studio – female artists. One of the women detailed is Sylvia Moberly-Holland. Canemaker discovered that the artist may have played a larger role in animation than many have thought.

"I believe that Sylvia Holland is as close as any woman has gotten at Disney to becoming a director, just through the responsibilities that she was given on the films, particularly *Fantasia* and *Bambi*. Her job description, in terms of supervision and responsibility for pulling it all together, is very directorial."

Then, there's Mary Blair, who created some of Walt Disney's personally favorite artwork. Her simple designs seemed to go against the more realistic Disney style and, yet, her work never failed to fuel the animators' creativity, especially on such films as *The Three Caballeros* and *Alice in Wonderland*.

Canemaker says that in Blair's work, "there's a certain child like joy that comes across. There's a playfulness in it and the colors that she uses are quite amazing. She was a sorceress when it came to mixing colors."

Before the Animation Begins also discusses a varied group of artists in a section entitled "Inspiring Eclecticism." Like Mary Blair, inspirational artist Tyrus Wong also left an indelible stamp on the films he worked on, especially *Bambi*, which was in production for quite some time before Wong became involved with it. The artist actually started at Disney in the In-Between Department (artists who draw the action that occurs in-between those drawn by the animator). Wong detested the monotonous work and was ready to quit, until he heard that the studio was doing *Bambi*.

"He was an admirer of Whistler's

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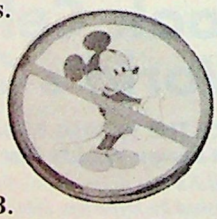

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work, particularly 'The Nocturnes', which are these very delicate, moody, misty paintings. He decided to do these forest scenes in that manner," continues Canemaker. "He made a few drawings and paintings on his own, placed a deer in each of the paintings and showed them to Tom Codrick, an art director, who thought they were wonderful and, in turn, showed them to Walt. Walt agreed. That changed the whole direction of the look of *Bambi* into this impressionistic, moody depiction of the forest and all the different seasons."

Included in the section with Wong is a chapter on the Disney Studio's "Jack-of-All-Trades," Ken Anderson. Anderson, whose wild, sketchy pen-and-ink drawings inspired the look of numerous films, including *The Jungle Book* and *Robin Hood*, was also one of the first members of the animation department to work on attractions for the Disney theme parks. Anderson studied to be an architect and first came to Hollywood as an art director for live-action films. Ironically, Canemaker notes that Anderson initially cringed at the thought of working at the Disney studio.

"He and his wife were driving past the old Hyperion studio and his wife said, 'Why don't you get a job there?', and he said, 'I'm an architect, I don't draw.' But, he went in and got the job and was one of the most versatile artists Disney ever had."

The inspirational artists currently working at the studio have, in turn, found inspiration in the work of the artists that went before them. *Before the Animation Begins* looks at the new generation and how they are carrying on the Disney inspirational traditions with the current crop of Disney hits. Hans Bacher, an inspirational artist on *Beauty and the Beast*, studied every scene in *101 Dalmatians*, to learn more about Ken Anderson's use of color. *Pocahontas'* art director, Mike Giamo, admits that he has been heavily influenced by the work of Mary Blair.

Of course, with Joe Grant, today's Disney artists are lucky enough to have the living embodiment of their inspirations working beside them. While working on the lead character in *Pocahontas*, animator Glen Keane was given a sketch by Joe Grant of a raccoon braiding Pocahontas' hair. Keane and the story people loved the idea presented in the sketch so much that they eventually decided to add another character to the film.

"The raccoon eventually turned out to be Meeko," adds John. "They were so charmed by the character and what he did that it influenced the whole film. Today's artists are finding inspiration in the past and in the living legends."

For Canemaker, it is very important that *Before the Animation Begins* sheds light on such legends, not just in terms of their artwork, but their lives outside the work place as well. "The thing about the book that I think is interesting is that I talk candidly about their problems, as people and as artists, working at the studio. Some of them loved it, some of them hated it, some of them loved working for Walt, some thought it was the worst experience of their lives. But in all, the art work that came out of it contributed to the films in a very profound way."

John Canemaker says he hopes that this helps readers of his book get closer to the artists themselves. "I think if we're going to take animation as a serious art form, then we have to take the artists who did it serious, too."

It's time to sing the praises of animation's unsung heroes.

John Canemaker, noted animation historian and author of four books and more than 100 articles on animation, is a tenured professor and chair of the film animation program at New York University. Canemaker is also an animator and producer, whose work can ben seen in Warner Bros. feature, *The World According to Garp*, *Sesame Street*, CBS Cable's *Music Music Music* and the Broadway musical *Woman of the Year*. He also produces personal cartoon shorts distributed by Phoenix Films Inc.◆

This article's author, Mike Lyons, Long Island, New York, is a contributing writer for Collectors' Showcase *magazine. He's written numerous articles on film, animation and collectibles. His work has appeared in publications such as* Cinefantastique *and* Sketches, *the official magazine of The Walt Disney Collectors Society.*

A GUIDE FOR COLLECTORS ON COLLECTING

New Book Covers Buying and Selling Animation Art

THE HAPPY ART
A Collector's Guide to Animation
by Ken Veit

If you are an animation collector, or animation collector wanna-be, the book you may need is now available.

Ken Veit, an animation art gallery owner and dealer in Phoenix recently released *The Happy Art*, a book designed for animation art collectors. *The Happy Art* 's 68 pages are filled with detailed information ranging from the various ways to buy and sell animation art to advice on framing and restoration.

A variety of books are on the market covering the history of animation, the making of animated films, and the various studios and artists – all wonderful coffee-table books. Unlike these, Veit's book is a no-nonsense look at the business of collecting, as seen by both buyers and sellers.

How are prices determined? Is animation a good investment? Where do dealers buy? How is authenticity determined? What is the future of animation? Veit uses his years of experience to answer these and the many other questions he has heard over and over again. He even addresses how to find cels on the Internet.

In an amusing chapter entitled "Dealer Shop Talk," he gives the dealer's perspective on clients – both the angels and the customers from hell.

He also includes useful appendices, with names, dates, addresses and telephone numbers.

Printed in an 8 1/2- by 11-inch format, *The Happy Art*, can be ordered for $11.95 (plus postage and handling) from Cartoon Corner, 8021 North 68th Street, Paradise Valley, AZ 85253; or by phone at 1-888-MRMAGOO, fax at 1-602-991-1934 or through the gallery's Internet web site at http://www.primenet.com/cartoons.◆

Collection Futures

Leaving A Legacy

by Ron Stark

Collectors can spend a lifetime bringing their pet interest to life through careful acquisitions, each of which is a story in itself. Yet it is only through similarly careful planning that collections can remain intact for the years to come.

I would be delighted to report that we've found a way to extend the life of all collectors, and in a way we have. It's called memorial planning. In fact, it's a downright neat way to establish your own immortality and send your sense of values, beauty, design and form out into the world to yet unborn others who might, under different conditions, never have known about you.

START NOW

My grandparents had a deep love for the Hümmel® figurines created by the Goebel Company. Wherever they traveled, Gram and Gramps would come home with yet another image of a boy or girl in some enchanting pose to add to their collection. As they got older, they moved to smaller quarters and their collection, which must have numbered in the many dozens by then, seemed to magically multiply. We, as children, waited for the dynamic duo to set out on a cruise or hit the trail to nowhere in particular with their favorite friends only to come home with a new prize Hümmel figurine.

Both are gone now. And, sadly enough, so are the Hümmels. Where did they go? Who has them? Were they sold off for taxes? Did some uncaring relative box them up and remand the container to some U-Stor-It cinder block tomb? I don't know.

The money my grammies spent acquiring their darling figurines is secondary to what their collection meant to them and why they collected the objects. Some of the figurines were rare even when purchased.

One story I remember was that my grandfather, who was a salesman for a large life insurance firm, had a client whose father owned a gift shop. The client's father died suddenly leaving his children to close down the business. Buried in the back of the shop, like Flint's treasure, was a crate of "old stuff." When he heard of his client's demise, my grandfather stopped by the shop to pay his respects to the family. That day the shopkeeper's kids were discussing all that "old stuff" their dad had squirreled away.

Gramps eyes nearly fell out when he saw what his client had saved over the years. There were dozens of some of the most sought-after of the Hümmel figures and several of the largest characters Hümmel ever made. When my grandfather remarked on the rarity of the objects, the shopkeeper's son is said to have remarked, "Huh! Maybe that's why dad kept hold of these."

TAG, YOU'RE IT

There will never be a better time to assemble a plan for passing your collection along to a friend or loved one. Why did I say friend first and loved one second? Your friend is likely someone with whom you communicate with on a basis of similar interests. Your relative would certainly try to understand your interests, but would assume responsibility for your collection more out of duty than interest. If you have a grandchild or niece or nephew interested in your collection, don't discount such a worthy custodian no matter how young. People grow up.

I was only 12 years old when my grammies began to acquire their Hümmels, and I would have been honored and delighted to have been appointed their Hümmel heir and guardian. It would have given me a sense of responsibility and interest in their collection I might never have had otherwise.

SAY WHO?

I spent eight long years with a voluntary health organization—some call them charities—and I can tell you they had quite a slick estate planning program oiled up and ready to accept memorial "gifts" in exchange for general estate and memorial planning advice. People left them all kinds of real and tangible appreciable household contents. Nice. But what would, say, the American Halitosis Association do with Hümmels? You guessed it: sell them! In fact, that's the whole idea.

While its nice to give, few remember that charity begins at home. What most people forget in their estate planning is to specify that their valued collections be retained or kept together. It's interesting to see the response of estate planners for large organizations when you tell them they can't split up your collection. All of a sudden the whole thing becomes a large undertaking in which they may not wish to invest time or money maintaining.

You may outline your intent for every gift you leave to someone, but be aware that charities, which also include museums and galleries, don't have to accept your gift. You'll want to contact the appropriate department in the museum long before need arises to arrange transfer of the collection at a mutually agreed upon time. Many donors transfer their collection while the collection is still being assembled. If you think about the reasons behind this seemingly early contribution, the rationale becomes clear. A museum may not have the space to house and display your collection. Too, they may not have conservators who are able to maintain the specific types of objects in your collection or the time or money to devote to keeping your collection.

SAVE, SAVE, SAVE

One thing you shouldn't forget about while your collection is in your possession is how to maintain it. You've been caring for it all along and know every particular of every piece. In your absence, however, no one will understand what piece needs what care unless you keep good records now and elect a custodian long before you pass your collection on to the next owner or curator.

In addition, you might think about a savings account for your collection. No one will be as dedicated to your past personal interests as you are now. What happens if something breaks or needs conservation care? Who will pay for it? What if there is a natural disaster? Who will pay to put the objects back in service? If you have a savings account established to specifically care for your collection, you will have least some assurance that your interests will continue.◆

Write to Ron Stark care of the magazine or e-mail me at rstark9955@aol.com.

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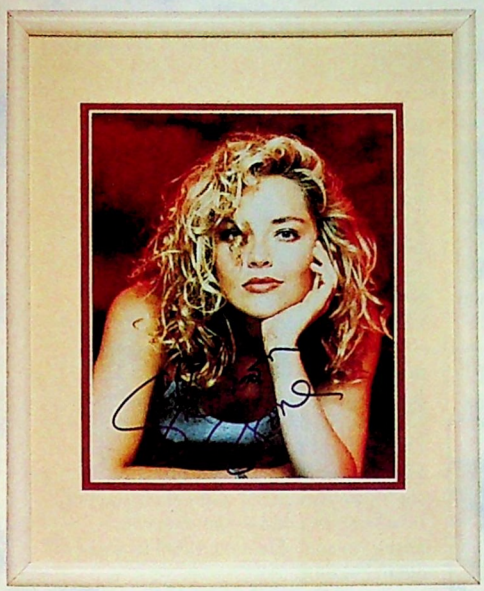

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Gerald "Jerry" Gierke

by Mistie Smailer

Most Disney collectors have been fans of Disney films all of their lives. Collecting Disney artwork, toys or figures brings back the best part of their childhood.

That's not the case with Gerald "Jerry" Gierke. The Bay Area collector didn't spend much time watching cartoons when he was a youngster.

"I liked animation, but as a kid I never watched it because I worked two jobs and never had time. In fact, most of the movies I've just seen in the past 15 years," Jerry says, explaining his collecting fascination away as a "second childhood." He also has a 14-year-old daughter, Annie, a life-long Disney fan, who watches the films with him – most of which they have on laser disk. Jerry's wife, Terri, isn't a big animation art fan, but is a good sport about Jerry's obsession.

Jerry Gierke with a small portion of his collection.

Like most animation collectors, Jerry collected other items before becoming an animation fan. He's collected antique clocks and Victrolas and football cards.

Jerry began collecting animation art about nine years ago, when he and Terri went to Hawaii. At the Center Art Gallery, they saw a set of signed Frank Thomas and Ollie Johnston lithographs that had eight to ten drawings of Bambi. He ended up buying them after returning to the mainland. Then he started to do some research.

"I've always liked artwork. Whenever we'd go away, we'd come back with some piece of artwork under our arms...I had met Kate Klein and knew she was interested in Disney. She told me to go the Gallery Lainzberg and get all the catalogs. I started buying them that way."

Jerry, now a regular at Disneyana, attended the convention for the first time when it was held at Disneyland in 1993. That's when he met the people who would shape his future collecting.

"That's when I met Brenda [White] for the first time," Jerry relates about the artist whose work would become the centerpiece for his collection. (See the article on Brenda beginning on page 56.) "I was able to talk to her and started buying her plates...I love all of Brenda's stuff. I have all but five of the chargers; I have three vases and three pull-toys.

"Before that, I collected primarily animation art, and when the classics came along, I did that, too. And we have watches."

Jerry bought a few vintage cels, some from a Disney auction at Sotheby's.

" I have half a dozen pieces of the old cels, but not very many backgrounds, and I love the backgrounds," he says, adding that vintage backgrounds are very expensive. Jerry believes one of the advantages of limited editions is that the cels are available with beautiful backgrounds.

"I have several limited editions. What I buy now are strictly the hand-inked, hand-painted cels."

At Disneyana, he started buying limited-edition cels from Richard Taylor [Gifted Images]. Much of his collection is created by artists he's also met at Disneyana or at the National Fantasy Fan Club (a Disneyana enthusiasts' club) convention. He also collects papier-mache figures and ornaments with Disney themes that are created by artist Susan Nardine.

The various conventions are sources of his growing knowledge, including that of his newest collecting focus -- original conceptual drawings. He credits collector/dealer Harry Kleiman, of California, for educating him about vintage cels and drawings.

"He [Kleiman] has an immense number of drawings. I started buying drawings from him. They are very attractive, but don't have all the color [a cel and background would]. But, it's what the animators did and, with a lot of the drawings, you can pinpoint who did them. It's quite nice and quite fun. It is also much less expensive than trying to get a cel," explains Jerry, noting that a vintage cel from one of his favorite Disney classics may cost $15,000-20,000, while a nice drawing may be obtained for $1,000.

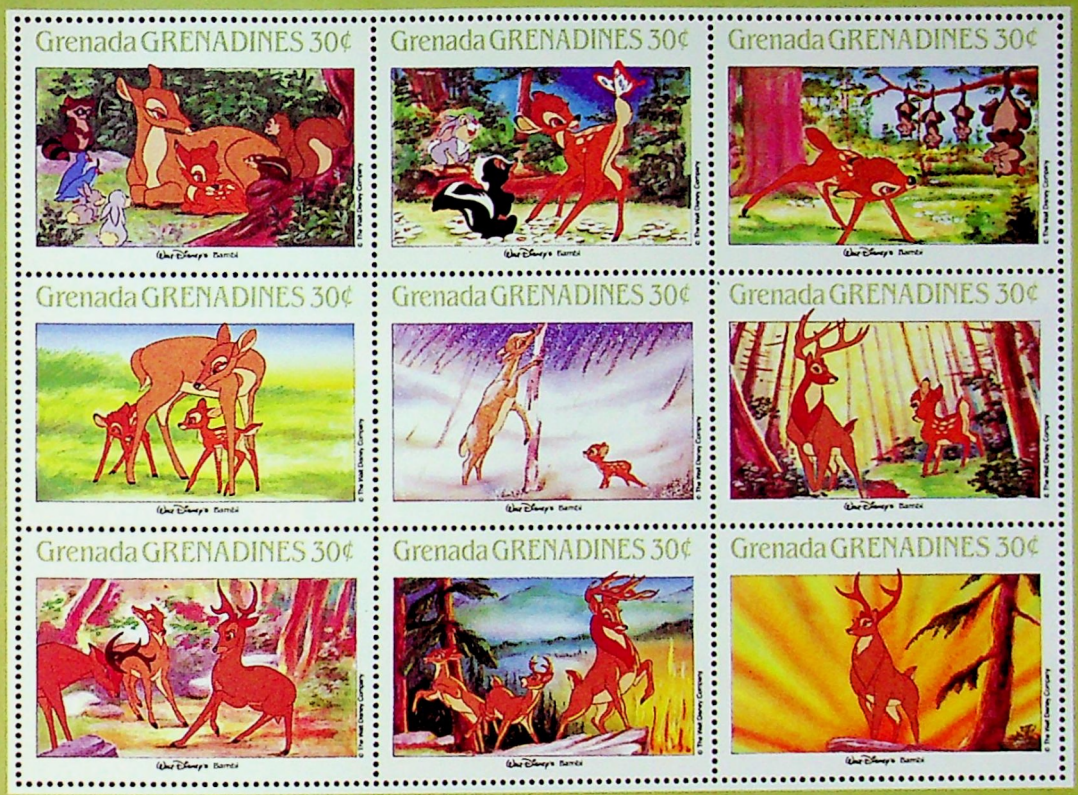
"What's really fun is making new friends," Jerry says. In fact, he's become friends with several artist and fellow collectors. "If I didn't have an acquaintance with Brenda, I'm not sure I would have so much of her work."

His hobby allows him to meet and talk to some of the Disney animators, both of the past and present. For instance, following the banquet at last year's Disneyana, Jerry was able to spend three hours with Disney legendary animator Marc Davis and his wife, Alice.

"I can't draw a straight line, so being able to meet some of these people is a lot of fun for me; the relationships are fun."◆

The Disney Animal Stories in Postage Stamps

Bambi



Disney Bambi Postage Stamps Incite Collector Stamp-ede!

Mania over new issue is no fairy tale!

Owings Mills, Maryland — Disney fans and collectors are suddenly scrambling to obtain a new Limited Edition 9 Stamp set that has just been issued by Grenada to commemorate the full length animated feature film of Disney's most popular animal tale ever - Bambi.

"Collector demand for these stamps has been unbelievable," stated John Van Emden of the International Collectors Society, distributor of the stamps in the U.S. and national clearinghouse for Disney collectible stamp issues. "Disney's animal tales have touched the hearts of all of us, and collectors know this will be their only opportunity to get actual government issued legal tender stamps that are both beautiful and rare. In fact, we're nearly sold out."

Collectors are already predicting that in the very near future these stamps will be far more sought after and be more desirable than the U.S. Elvis stamp, the most popular stamp of all time.

"Over 500 million Elvis stamps have been issued. When you compare this to these Bambi stamps, which are a Limited Edition of just thousands worldwide, you can see the irresistible appeal that these stamps have to stamp collectors and Disney fans," added Van Emden.

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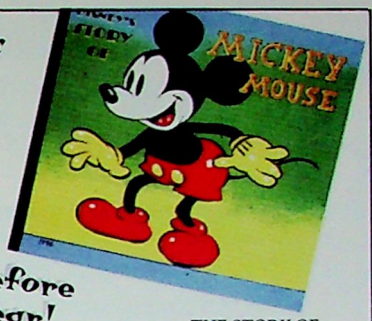

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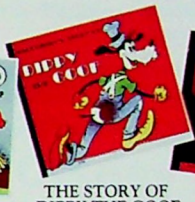

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"Dumbo" (1941)

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"Three Caballeros" (1943)

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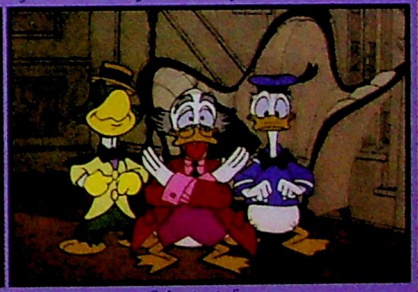

Cel set-up from "Carnival Time at Disneyland" episode

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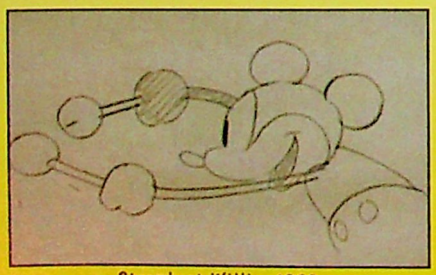

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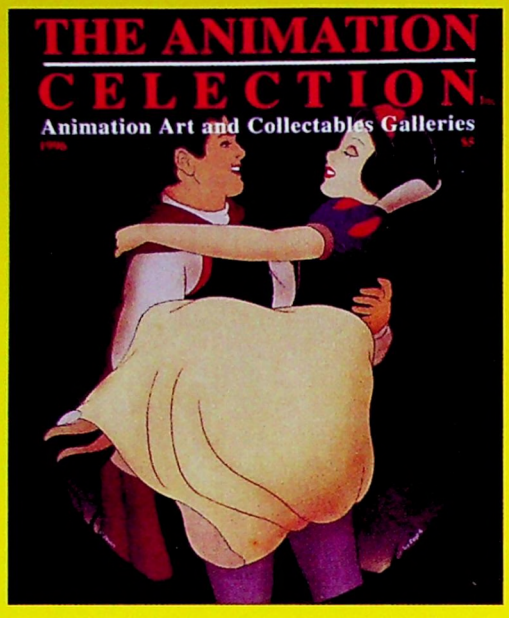

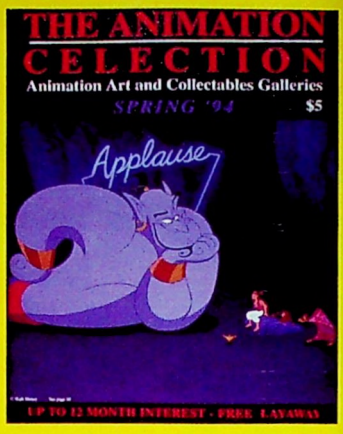

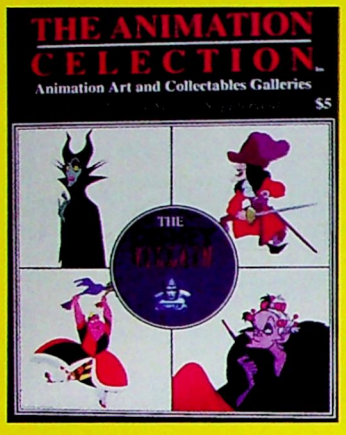

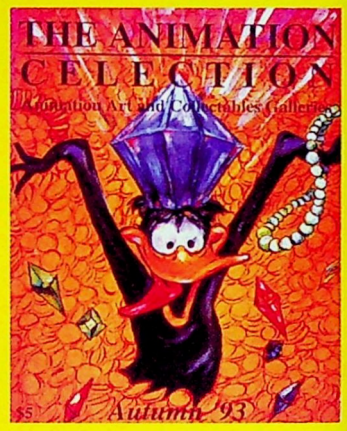

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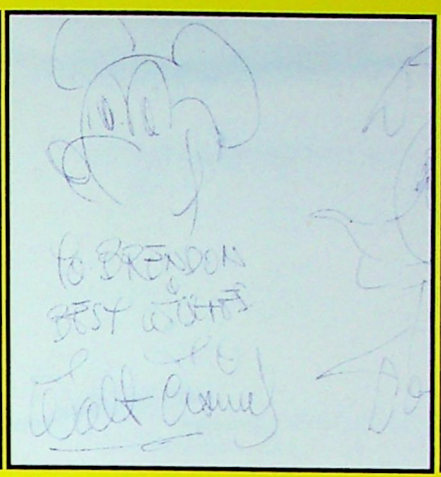

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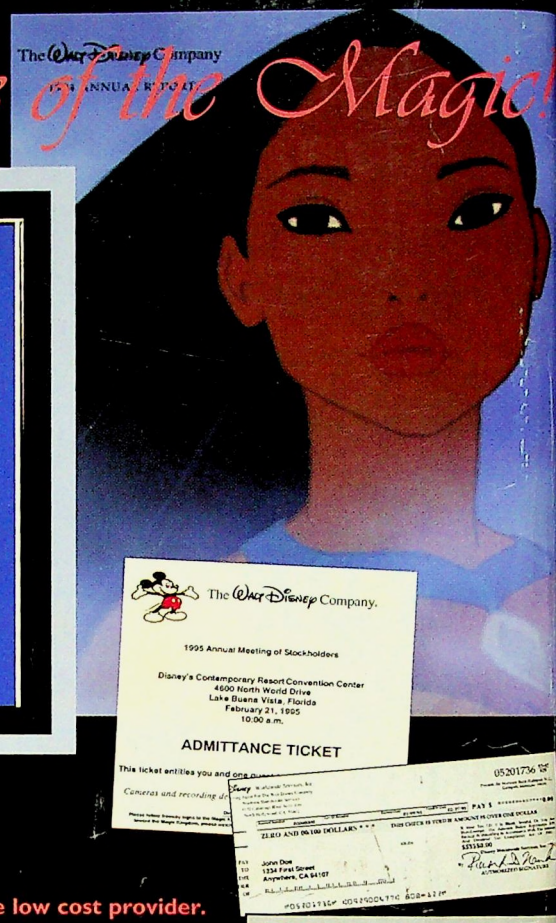

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